

Vue

WEEKLY



skylight

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Sky interview
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Weeknights on News@Night
very independent



Tuesdays

Live Irish Session
**Shannon Johnson
& Maria Dunn**

9:30 pm
No Cover

Thursday Feb. 25

Live Rockin'
Celtic Tunes
**NORTHWEST
Passage**

9:30 pm
No Cover

Sunday Feb. 14

Live Celtic Music
with
Scona Brae

9:30 pm
No Cover

Thursday Feb. 18

Cajun Sounds
with
Fat Tuesday

9:30 pm
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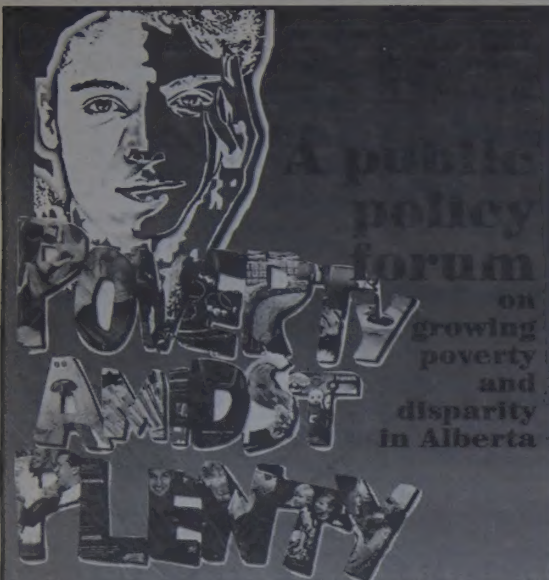
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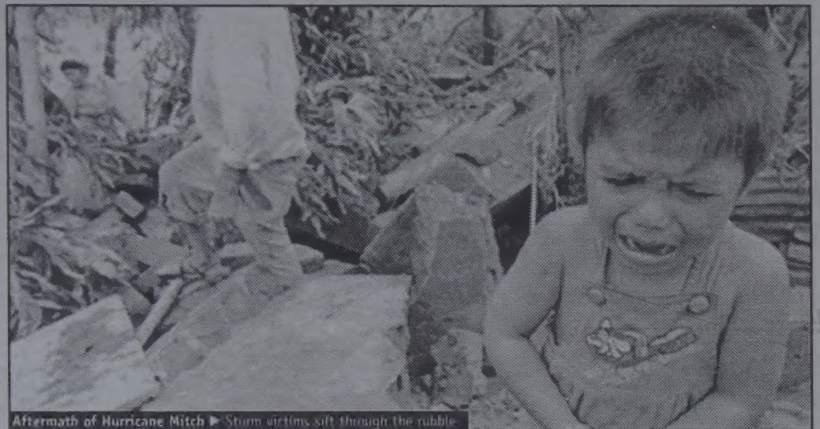
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SUN. FEB. 14 - Valentine's Day: Clear Isabel

Win a romantic getaway!

Hurricane buries villages; the media buries story



Aftermath of Hurricane Mitch • Storm victims sift through the rubble

Nicaragua battles governmental inaction, media indifference

By DALE LADOUCEUR

The daily news is an informational soupe du jour. Every day, we are served the minestrone of Canadian politics, the split-pea of economic globalization and the consommé of poverty. Keeping a story in the headlines, no matter how big, is usually a problem. The public has fickle taste buds, even when it comes to crucial issues. Usually this isn't a problem—unless you're the soupe whose jour has passed.

Vladimir Hernandez is a street educator and psychologist with the Institute for Human Promotion (INPRHU) in Nicaragua—a country in which nearly half the population consists of street kids. Hernandez works with children who have been sexually abused. In the weeks following the unprecedented devastation of Hurricane Mitch, Hernandez and INPRHU started counselling the storm's victims.

While on a short tour to raise money and awareness of the current devastation, Hernandez spoke to *Vue Weekly*. "The effects of Hurricane Mitch in Nicaragua are not only very sad, but it is fundamentally very, very difficult for the people," he explains. "Nicaragua is the second-poorest country in the Western hemisphere; therefore, Hurricane Mitch has made the poor that much poorer. People who already had nothing now have less, that is one of the saddest things."

Honduras and Nicaragua were hit equally hard by Hurricane Mitch, but the damage to Nicaragua and its people was far greater thanks to another great force that had sped out of control: politics.

The prevention of unnecessary loss of human life in case of a natural emergency is dependent on the effective coordination of a nation's government and civil organizations. But Liberal Alliance leader Arnoldo Aleman has been accused of being too preoccupied with international perceptions of his country to properly inform his people to prepare for evacuation.

As the torrential rains began, Aleman ignored his ministers' request to declare a state of national

emergency. "No," he said, "such a mobilization would be something that the Sandinistas would do," in a typical—for him—effort to distance his government from Nicaragua's former Communist rulers. Unfortunately for the poor living on Nicaragua's eroded hillsides and flood-plains, however, no U.N. aid could come until the legal declaration of a state of emergency.

While the Honduran president took to the media to demand immediate attention and support, Aleman assured citizens that the "drizzle" would pass—this was three days after Mitch assumed hurricane status.

"The saddest [thing]," says Hernandez, "is that we have a government that does not respond to the needs of the people—not before the hurricane and not after."

A modern Pompeii

The most devastating result of Hurricane Mitch was the mudslide of the Casitas volcano onto the village of Posoltega. The poor living in the area had left the mountain bare of trees as they gathered much-needed firewood. When the torrential rains came down, so did Casitas. At 10 a.m. on October 27, the mud began to move; an hour later, 1,000 villagers were dead. The mayor of Posoltega contacted the federal government for help, only to be told he was exaggerating the situation. Soon, all 2,400 villagers were buried alive. On October 30, four days after the deluge began, official approval was finally given for national emergency planning.

"Now we have in Nicaragua a whole bunch of highways that have been destroyed," says Hernandez. "Bridges, schools, housing: these things were not just destroyed by the hurricane; a way of life has been disrupted. Nicaragua is a poor country, but there are also people there that are very wealthy—the hurricane affected only the poor. Now the distance between the rich and poor is that much greater."

"Our work is not only to try to provide the material necessities," he says, "but to show people that aid and support is a social responsibility."

It would be unfair to solely blame President Aleman for Nicaragua's delay in asking for help. Nicaragua is in deep crisis due to its civil war and excess debt; structural adjustment policies

imposed by the World Bank and the International Monetary Fund (IMF) as a condition for loans have reduced the latitude the government has to make decisions.

According to the Managua reporter Centro Humboldt, "Following step-by-step measures of the World Bank and the IMF, [Aleman] said that foreign investment would leave the country or even not come if they [gave]... the emergency decree the people were asking for."

"It's almost two months after Hurricane Mitch in Nicaragua," Hernandez said at a recent lecture, "and there are still many towns that have not been communicated with—its people are refugees. The message that the government is giving to the outside world is that everything is fine. The best proof to show that everything is not fine is the work of my friends in Canada," said Hernandez, referring to the organization Change for Children.

Gone since December

Change for Children (CFC) is a Canadian association dedicated to helping the impoverished become self-sufficient. They support development projects aimed at immediately alleviating suffering, such as provisions for clean water. CFC brought Hernandez to tour Alberta when the story of Hurricane Mitch started to wane in the public mind.

Hernandez will be leaving Alberta this week and returning to the ruins of Nicaragua to continue his work. "I will take with me back to Nicaragua three things," he says. "The first is the idea of the relationship of money and social problems. When there is a lot of money, social problems, in a way, become that much bigger."

"Second is the fact that poverty is very different between countries like Canada and Nicaragua. The poor [in Canada] have some opportunities for support; the poor in Nicaragua don't receive anything. The poverty in Nicaragua is very visible; here you don't see it. There is a real strong effort [in Canada] to cover up and obscure the poverty that does exist."

"The third thing I'll bring back is the one dollar I received from a little girl in Lethbridge because it was all she had," says Hernandez; he then removed a small package of tinfoil from his briefcase and gently unwraps it to reveal a single coin. ☐

Change for Children: 448-1505

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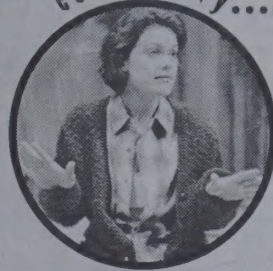
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COVER STORY.....



Skylight • 23

Skylight has been hailed as one of playwright David Hare's finest works. Edmonton's Citadel Theatre is taking a crack at the play, which uniquely describes the politics of Britain, through two lovers. While Tom and Kyra are on two entirely opposite ends of the political spectrum, neither are happy with the state of their lives. Not many productions can provide such a stunning commentary on a country's system yet make an audience cry at the same time—Hare's script touches the heart in many ways. *Vue* theatre writer Paul Matwychuk talks to the cast of *Skylight* about their likes, dislikes and, er, hangups.

Cover Photo by Gordon King

News • 4 ◀...

Nicaragua was left in ruins last October by the destructive power of Hurricane Mitch. As thousands died, the country's government failed to declare an official state of emergency, thus denying much-needed financial aid from the United Nations. Mitch may have begun the damage, but Nicaragua's post-Sandinista politics played a part in destroying its people's lives.



...▶ Music • 17

Even though they first played together nearly a decade ago, the Hellcasters don't gig very often—that's why their upcoming Edmonton date is such a treat for jazz fans. John Jorgenson, Will Ray and Jerry Donahue were supposed to be a one-time trio for a 1990 show in Los Angeles; nine years later, they are legends in the eyes of guitarists in the know.



Film • 26 ◀...

No actor is as convincing in the role of a psychopath as the great Christopher Walken. After 50 years in the acting biz, the icy-eyed thespian is back to what he loves—comedy. His latest flick is *Blast From the Past*—and no, he doesn't play Russian Roulette.



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By DAVID GOBEIL TAYLOR

Time isn't on our side

By now, everybody knows about the millennium bug, right? It's the two-digit-year computer defect that kicks in on January 1, 2000 and may or may not cause massive technosocial breakdown, turning New Year's Day into armageddon, right?

Wrong.

It's a common misconception that everyone's battering down the hatches and/or dumping water overboard in preparation for that one fateful day. In fact, the Y2K bug has already caused problems months before the date rollover, and some of its effects won't occur until months after.

Problems start occurring in non-Y2K-compliant computers and software as soon as they start having to deal with the year 2000 as a date. You can go back to 1995, when credit cards and drivers' licences that expired in five years started appearing; some date management systems couldn't handle it.

According to the Gartner Group, an information technology consulting firm in Connecticut, only eight per cent of computer glitches will occur on Jan. 1, 2000. And according to a poll by the Y2K consulting firm Cap Gemini Amer-

ica, 55 per cent of corporations and government departments have experienced a Y2K non-compliance problem already.

The problems so far have been minor irritants at best—in Norway, for example, the nationally owned Statoil's gas stations found they couldn't process credit cards on January 1 of this year. This and similar incidences are all software problems that are relatively straightforward to fix.

Airline tickets can be booked 330 days in advance, so the world's airlines had a February 2 deadline to work against. And it looks like they succeeded; no news reports have come through about malfunctions.

March 1 will also be an important date—it's when many businesses begin their 1999-2000 fiscal years. There have already been reports of a few accounting software glitches arising from the "Year 1999 bug." (Some computer languages use strings of nines to signify the end of a file, so when a program sees them in a date, it could stop working. Similar problems are expected on April 6, the 99th day of the year, and September 9, or 9/9/99.) Also, the start of the fiscal year for the Canadian government occurs on April 1 and for the U.S. federal government on Oct. 1.

U need UNIX fix?

Of course, date compliance isn't only a Y2K issue. As I mentioned above, there's a Y1999 bug; there are also several others.

The UNIX operating system, which much of the Internet is based on, is touted as already being Y2K compatible, since it

keeps track of time differently; UNIX counts the number of seconds since January 1, 1970.

This gets around the Y1999 bug, too—UNIX still uses strings of nines to signify the ends of files, but it uses nine nines.

Problem is, the 999,999,999th second since Jan. 1, 1970 will occur on September 8, 2001.

Hopefully there will be enough programmers who aren't still busy fixing the Y2K bug by then to address this problem.

And while UNIX may be Y2K compliant, it has a Y2038 bug—the maximum number of seconds it can count is 2,147,483,647; the clock will, therefore, roll over on January 19, 2038—at 3:14:07 a.m., to be precise.

But hey, that's years away—surely someone will figure out a fix by then...

Gee, the GPS

Another important date is August 22, 1999—the rollover of the calendar of the Global Positioning System (GPS).

One of the great things about doing this column is that I get to learn so much; I'd never heard of this system before. The GPS is a network of satellites that allows planes, trains, ships, etc. to pinpoint exactly where they are on the earth.

The GPS counts time in weeks, starting on midnight, January 5, 1980. But it can only count up to 1024 (which is, if you remember your math classes, 2¹⁰)—after that it resets to 0.

No problem—it's part of the design, so satellites, main receivers and ground support units won't be affected. But it's been found that

some software that interfaces with the GPS wasn't designed for the rollover; programmers were under the impression that the GPS kept on counting.

Chances are, no planes or boats will get lost on August 21; there are other ways to navigate. But the GPS is also used to synchronize major international transfers of funds, so that interest payments and exchange rates are calculated to the second—an integral part of the increasingly globalized world financial market.

You can see how the GPS being off by a week could prove problematic.

Incidentally, the GPS keeps perfect time by using atomic clock. Trouble is, the earth doesn't keep perfect time; leap seconds must be used every now and then to keep international time in sync with the earth's rotation. (And thank God—how'd you like to show up for all of your appointments one second late?) But nobody thought to make the GPS reprogrammable at all, even by leap seconds; I'm told this can be a problem.

April Fool's, Microsoft

There's one other date bug to tell you about—it shouldn't be a huge problem, but it's an interesting story.

Daylight savings time always begins the first Sunday in April—the programmers of Windows 95, Windows 98 and Windows NT, however, seem to think otherwise.

In 2001, the first Sunday in April is April 1—April Fool's Day, appropriately enough, since Windows won't start DST until April 8. So for one week, Windows computers will be off by an hour unless its users get a fix for the file (MSVCRT.DLL).

Looking way down the road...

Experts vary in their exact predictions, but they all predict a huge problem to occur sometime between the years 2025 and 2050.

We in Northern Alberta just changed our area code to 780; in the past few years, many telephone subscribers have had to do the same thing.

Eventually, however, it's expected that North America will need more than 10 billion different telephone numbers; in other words, more than every possible permutation of a three-digit area code and a seven-digit telephone number.

By that time, there would be 1,000 area codes—basically, a different one for every major city.

Switching to more digits will involve a huge infrastructure change, both to telephone systems and to data storage systems.

But again—we've got plenty of time to prepare. Surely we won't wait until the last minute, will we? ☺



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VUEnews



By DAN RUBINSTEIN

Your urban alternative guide to the week's really important events

business

Air Canada closes Manulife ticket office

EDMONTON—Last week, buried in a news item about Air Canada's plans to cut another 450 jobs, was the nonchalant mention that the airline is also closing its downtown ticket office in Manulife Place.

Employees, who will be relocated to the hectic, remote airport ticket counter, were told the office is scheduled to close during the last week of May.

At the same time, employees at Air Canada ticket offices in Victoria, Fredericton and St. John's were informed their workplaces are also slated to close this spring.

Flash back three months and hop across four provinces to Moncton, New Brunswick. Last November, Air Canada closed its ticket office on Main Street in the Maritime city, displacing the workers against their will to the airport.

At the time, the airline said the Moncton closure occurred because of complications with their lease on the downtown location. Spokesperson John Reber said it would be the only move of its kind across Canada and wasn't related to any Air Canada financial losses or budget cuts.

"Certainly the corporation is focusing on profitability," he said, "but I wouldn't say this is part of a larger cost-cutting measure."

Air Canada lost \$16 million in 1998. President and CEO Lamar Durrett says the 450 new job cuts, which follow in the wake of 1,275 jobs eliminated since August, will be completed with layoffs only considered as a last resort. (Dan Rubinstein)

Parkallen residents lack McDonald's location unsafe

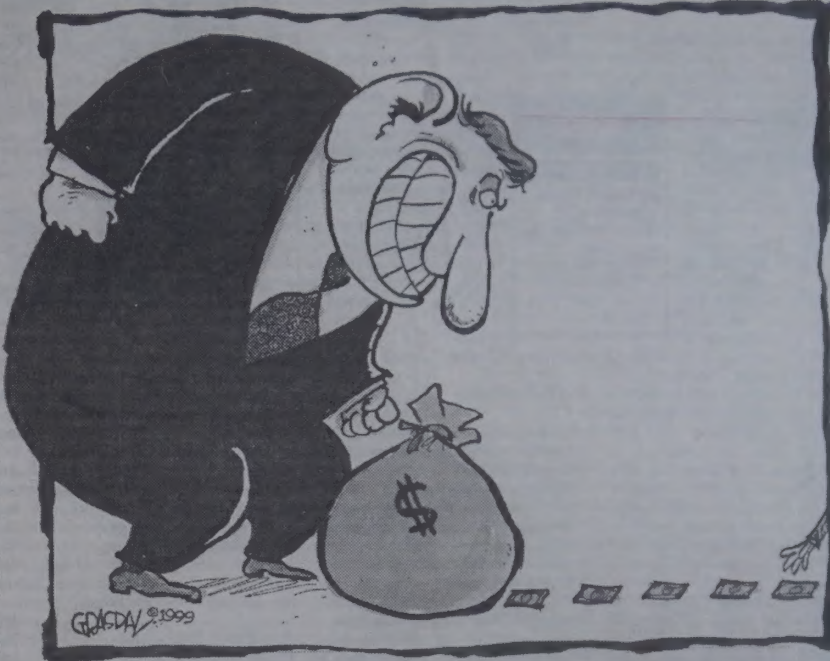
EDMONTON—Michael Pucylo doesn't dislike McDonald's on ideological grounds. He just doesn't want to see anyone get hit by a speeding car for the sake of a Big Mac.

Pucylo, a lawyer and president of the Parkallen Community League, will lead a group of south side residents into court on Wednesday, February 17. They're fighting the city's rezoning decision that allowed an express McDonald's to open at 6104-109 St. on January 27.

"Having a McDonald's in our neighbourhood doesn't upset us," Pucylo told *Vue Weekly*. "Our concern is that a business which attracts children is located on an island in the middle of three busy roadways. If I had kids, I wouldn't allow them to go to that McDonald's."

The intersection of 109 St. and 61 Ave. is a confusing place for drivers, Pucylo says. Traffic flows at strange angles, there are several different stop lines, and the only safe, well-marked route for pedestrians to reach the restaurant in the middle is from the south.

That's going to make for a lot of jaywalking, he fears. And somebody—probably a child—is going to get hurt.



In the Court of Queen's Bench next Wednesday, Janice Agrios, a lawyer from Pucylo's firm, will argue that the city of Edmonton should reverse the bylaw permitting the McDonald's to open in that location.

Pucylo is "cautiously optimistic" about the community league's case. He says there's a vacant lot kitty-corner to the current spot that'd be more suitable. He'd also welcome "an alternative solution," but doesn't think any McDonald's representatives will even join the city lawyers in court. (Dan Rubinstein)

health

Health Accord 90 per cent successful

Last week, nine of the country's 10 premiers signed on to the federal government's new National Health Accord.

Quebec, as expected, was the only exception. Alberta Premier Ralph Klein said last week that he wouldn't sign the Accord—which gives the federal government new and as-yet-undefined powers over the provincial jurisdiction of health care—unless the feds "showed me the money."

Well, that's what Prime Minister Chrétien did, leaving Quebec isolated as separatist Premier Lucien Bouchard refused to sign a document which would give Ottawa new powers over Quebec City.

Now the pressure is on for the feds to put their money where the Accord is. In Monday's "maintaining the balance" address to the province, Klein made restoring funding to healthcare a major part of his feel-good-all-over speech.

"Few things are more important to Albertans than their health," said Klein. "And few things are more

important to your government than maintaining a publicly funded healthcare system that is there when you need it, regardless of your income. Your government is committed to the principles of the Canada Health Act. We will continue to insist that the federal government restore the \$543 million that it took away from our province between 1994 and 1998. And we promise to put every penny of that back into healthcare."

But is the new Accord foolproof? The PM thinks so—he said that it's binding on Quebec, even though Bouchard refused to sign on. Chrétien said a third-party arbitrator will be brought in to resolve disputes between Canada and Quebec.

It's all supposed to run sooo smoothly—kind of like another document Quebec refused to sign, the repatriated Constitution. Maybe Meech Lake, the referendum and nearly two decades of political chess between Quebec and Ottawa didn't really happen.

We haven't had the last of this one yet. (Steven Sandor)

politics

Liberals hew to party line on child porn ruling

OTTAWA—While the Liberals were getting the social union deal done, the Reform Party was busy scoring major points in parliament.

Opposition justice critic Randy White's motion to use the notwithstanding clause to overturn a B.C. court ruling allowing possession of child porn was defeated in the House by a 143-129 margin.

Sixty-three Grits had threatened to cross the floor and vote with Reform, but in the end, only a handful decided to ignore the party line.

Justice Minister Anne McLellan said the Grits must wait for the result of the B.C. Supreme Court appeal. The Liberals want the higher court to overturn the child-porn decision, which would prevent the issue from becoming an even larger political football.

"There is no, as some have put it, open season for pedophiles in Canadian society as a result of this decision," McLellan said last week during Question Period.

"It's Hepatitis-C all over again," responded White. "The Liberal MPs are willing to take a stand, as long as it doesn't contradict the cabinet or the Prime Minister. This shows their constituents that not only does their word mean nothing, but their signatures mean nothing as well." (Steven Sandor)

Klein takes to airwaves

EDMONTON—Albertans who didn't get their fill of the premier during his gripping television address last week will now get their chance to catch the province's top Tory on the air once a month.

Radio Free Ralphie—Talk to the Premier, if you'd prefer the official title—debuts Saturday morning at 11 a.m. on 630 CHED in Edmonton and QR77 in Calgary.

The hour-long, province-wide, phone-in talk show will give listeners a chance to get "closer to the people who make the news," CHED program director Daryl Hooke told the *Edmonton Journal*. Hooke also said the show, which involves no tax dollars and won't pay Klein for his efforts, was not created as a ratings ploy.

Judging by reaction to the premier's state-of-the-province speech on TV last week—a vague, dull, 17-minute advertisement that cost taxpayers \$75,000—Hooke probably won't have to worry about a ratings surge. (Dan Rubinstein)

VUEPOINT

By LESLEY PRIMEAU

Which ones are the bad guys again?

ARE POLICE FORCES above the law? Does the end justify the means? Is capturing the bad guy worth paying any price for? Do the names Guy Paul Morin, David Milgaard and Donald Marshall mean anything to you? These are all guys who spent lengthy stretches in prison for crimes they did not commit. But there was evidence against them—mountains of evidence. So, you must ask yourself: if they didn't do the crimes, where did all that evidence come from? It didn't fall from the sky. How does an investigation work—do they try to exclude suspects or do they simply find a likely suspect and try to find enough evidence to convict them? If that evidence isn't rock-solid, should we believe that some officers might fabricate some? There's an old adage that says police don't convict a criminal; juries convict them. But surely juries can only convict someone based on the evidence the police gather, and they have no idea where that evidence came from.

Let's look at Alberta, specifically at Jason Dix and Wiebo Ludwig. In the Dix case we saw ample evidence of police incompetence. They first thought the cause of death was electrocution, but upon closer examination the coroner had to admit that the three holes in the victim's head looked a little suspicious. The case went downhill from there. The key to the prosecution's case was supposed to be the eyewitness testimony of some inmate informants. In court, though, we learned that the ledal letter was actually a fraud and the case was turfed. So two men are murdered, a man spends almost two years in jail and now taxpayers are hit with a \$15-million lawsuit. Will someone please step forward and explain this theory of justice to me? Whether or not Dix committed these murders seems strangely irrelevant now—the entire process is now on trial.

And what about Wiebo Ludwig? Is he a terrorist? When the police couldn't get enough hard evidence on him, they appear to have come up with an elaborate scheme to blow up a building. An estranged friend of Ludwig's then agreed to roll over on him if Alberta Energy bought his land for \$109,000—how credible can anyone with this much vested interest be? Furthermore, the charges facing Ludwig are, as far as I know, related only to the bombing of the shed that was actually blown up by the RCMP. If the Mounties say they found explosives on Ludwig's property, can we know for sure who put them there?

I hate criminals as much as anyone, and my list of people I'd like to see swinging from the yardarm grows every week. But if police start spending as much time being the bad guy as the bad guys do, how will we ever know what the truth is? When a cop goes undercover to learn more, that's one thing. When the cop fabricates evidence to form the basis of an arrest, that's another. And when the cop's fabricated evidence is presented in court and forms the basis of a conviction, that is wrong. I can't help but wonder how cops feel, knowing evidence they fabricated helped send someone to jail. Don't they wonder why they couldn't get real evidence? Like: maybe they've got the wrong guy!

Lesley Primeau may be heard week-nights from 6-9 p.m. on 630 CHED.

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You've got company, Mother Goose

Nursery rhyme anthology hits the road to Dreamland

By THERESA SHEA

If you're anything like me, your memories of nursery rhymes reside in a dreamland of the forgotten past. Yet their importance in shaping childhood imaginations, in introducing and encouraging a playfulness in language and, to some extent, in influencing behaviour is unquestioned. Even George Orwell, in his satirical and futuristic novel *1984*, recognized the dangers of forgetting these childhood verses, thereby rendering irretrievable a valuable element of the past.

To ensure that moments of our collective past do not disappear, nursery rhymes have been preserved orally or collected in anthologies for children. (The earliest collection appeared in England in 1744.) The genre includes songs, "counting-out" rhymes (such as "This Old Man"), riddles and proverbs (sometimes accompanied by games).

The Nursery Rhymes of Dreamland brings us not only many of these classic verses, but also illustrations, musical scores and two cassettes of the traditional tunes sung by the Children of Paracombe School. The list of collabo-

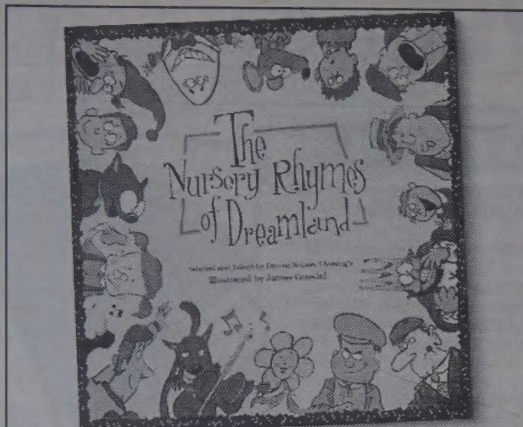
rators involved in this project is impressive. The book was edited by Darren Rupert Thorough, who lives in England; the music was compiled and arranged by Bostonian Shane Whyte and the illustrations were contributed by Edmontonian, and regular *View* cartoonist, James Grisdal.

In the introductory note to the text, the editor explains that he chose nursery rhymes according to "the continued appreciation of the rhymes themselves and the quality of the verse therein." Thankfully, he presents them in their original versions, and does not prettify any selections by minimizing the violence or "updating" the gender relations (a current trend that often destroys the verses' power).

A tail of woe

Indeed, many of the best and catchiest rhymes contain a sinister or dark side that can be quite chilling for youngsters (and despite our concerns, children are much more intelligent readers than we give them credit for being). Take, for instance, the seemingly innocuous "Three Blind Mice":

"Three blind mice/Three blind mice/See how they run/See how they run/They all ran after the farmer's wife/Who cut off their tails with a carving knife/Did ever you see such a thing in your life/As three blind mice?"



The graphic image of this knife-wielding woman who maims little mice will widen even the stoutest child's eyes. However, as the explanatory notes at the back of the book explain, this rhyme's undercurrent of brutality has a historical precedent. "Those who take literally the thought of mice having their tails cut off," the editor writes, "may do well to remember that until very recently, conditions throughout Europe were such that an infestation of rodents often resulted in nasty little inconveniences like the Bubonic Plague."

Are those the same three mice?

Only a few selections in *The Nursery Rhymes of Dreamland* contain this violent element. Most demonstrate fun wordplay and clever rhymes, and many are purely

instructional. "Mary Had a Little Lamb" teaches children to be gentle with animals, and "Three Mice Went into a Hole to Spin" warns that flatterers can be dangerous.

My only criticism concerns the inclusion of three Christian hymns. Despite the editor's explanation about "the beauty of their melodies" and their inherent "goodness," "Away in a Manger," "Hark the Herald Angels Sing" and "Silent Night" seem like additions made for the editor's sake rather than for the enjoyment of young readers.

Overall, however, *The Nursery Rhymes of Dreamland* is a fun-filled collection. The colourful and zany illustrations capture with charming subtlety each rhyme's intended mood, and the accompanying cassettes of the children singing add another delightful element to this wonderfully collaborative achievement.

BESTSELLERS

Fiction: Hardcover

- 1) *Snize The Night*
Dean Koontz (Bantam)
- 2) *The Vampire Armand*
Anne Rice (Random House)
- 3) *Bag of Bones*
Stephen King (Distican)
- 4) *I Know This Much Is True*
Wally Lamb (Harper Collins)
- 5) *A Man in Full*
Tom Wolfe (Bantam)

Non-fiction: Hardcover

- 1) *Simple Abundance*
Sarah Ban Breathnach (HB Fenn)
- 2) *In the Presence*
Iyanla Vanzant (Distican)
- 3) *9 Steps to Financial Freedom*
Suze Orman (Random House)
- 4) *Simple Abundance: Journal of Gratitude*
Sarah Ban Breathnach (HB Fenn)
- 5) *Something More*
Sarah Ban Breathnach (HB Fenn)

Fiction: Trade Paperback

- 1) *Jewel*
Bret East (Distican)
- 2) *Memories of a Geisha*
Arthur Golden (Ballantine)
- 3) *Hippopotamus Marsh*
Pauline Gedge (Penguin)
- 4) *The God of Small Things*
Arundhati Roy (Ballantine)
- 5) *Midwinter*
Chris Bohjalian (Random House)

Non-fiction: Trade Paperback

- 1) *Don't Sweat the Small Stuff at Work*
Richard Carlson (HB Fenn)
- 2) *Don't Sweat the Small Stuff*
Richard Carlson (HB Fenn)
- 3) *Chicken Soup for the Soul's Soul*
Jack Canfield (Thomas Allen & Son)
- 4) *Easy Way to Stop Smoking*
Allen Carr (Prospero)
- 5) *What to Expect When You're Expecting*
Ariene Eisenberg et al (Thomas Allen & Son)

Fiction: Mass Market

- 1) *The Street Lawyer*
John Grisham (Random House)
- 2) *Black & Blue*
Anna Quindlen (Random House)
- 3) *Survival of the Fittest*
Johnathan Kellerman (Bantam)
- 4) *Remembered Account*
Christopher Reich (Bantam)
- 5) *The Hanging Garden*
Ian Rankin (McArthur & Co.)

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Rabbit exterminates Tiger on New Year's

By ROMEO KASERAM

"Hung hei fat choy!" That will be the "Happy New Year" greeting of Edmonton's Chinese community as they mark the arrival of the Year of the Rabbit. The coming of the new year is a special time on the Chinese calendar, says Patricia Yu, operations manager at the Strathcona Chinatown Mall. Marking the new year is simplified today, she says, but the traditions continue "to keep Chinese culture alive." Here in Edmonton, families are decorating homes with special floral arrangements, preparing special dinners, goodies and snacks, are visiting elders and relatives and in an age-old tradition, the married are giving red packets to the unmarried.

Yu says there is a different atmosphere to New Year's celebrations that take place far from the homelands of China and Hong Kong. However, she adds, "there is still that sense of renewal and newness" being passed on to the new generations of Chinese born in Canada.

The new year is also being observed at Strathcona Chinatown, the fourth year that the mall has hosted such a celebration. Events scheduled to take place during the three-day festival include colourful

lion dances to the accompaniment of big drums, sessions of Feng Shui and fortune telling, and Tai Chi demonstrations. And there will be the New Year's market, adds Yu, a tradition that has crossed the seas from China to Edmonton. Vendors will set up tables and convert the mall into a kind of flea market.

events

PREVIEW

Chinese New Year •
Strathcona Chinatown
Mall • Feb. 13-15

Dragon the days

The Year of the Tiger bows out on February 16 to make way for the Year of the Rabbit. Many Chinese believe the year of a person's

birth is the primary factor in determining personality, physical and mental attributes and even success and happiness. According to Chinese astrology, this will be an auspicious year for Rabbits, that is, people born in 1927, 1939, 1951, 1963, 1975, 1987 and 1999. This year, Rabbits will be popular and prosperous—profitable offers, promotions, career advancement and financial success await them in business. In the home, there will be glad tidings and the happy arrival or homecoming of new or old family members. But the Year of the Rabbit is small potatoes compared to what follows it—the year 2000 will be the Year of the Dragon, a powerful year which is reputed to possess magical qualities.



By RICHARD BURNETT

Super-bowled over

Football is too violent to be erotic. But, damn, those NFL boys—the wide receivers and tight ends playing for teams called the Oilers, Rams and Packers—they sure are sexy.

Guys like former NFL running back David Kopay, who, along with Billie Jean King, was the only out pro athlete role model queer kids had back in the '70s.

Well, 23 NFL seasons later, Kopay is still the NFL's lone gay voice, the answer to a sports trivia question and the pride of a community still searching for heroes. Sure, Roy Simmons, a former guard with the New York Giants, came out on *Donabue* in '92—but he promptly disappeared. And Kopay's old Redskins teammate Jerry Smith was posthumously outed after AIDS claimed the all-pro in '86.

"Jerry brought me out," Kopay tells me over the phone from his West Hollywood home, admitting he had sex with Smith (shades of *North Dallas Forty*). He'd also had a "special friend" during his University of Washington days (Kopay was co-captain of the '64 Rose Bowl-winning Huskies), but it wasn't until he wrote his best-selling '77 autobiography *The David Kopay Story* that Kopay finally fit all the pieces together.

Kopay believes the sports world he left behind will only change when a superstar jock comes out. "If a major star came out—I mean a *big* star—that would make the difference. But there are openly gay high school and college ballplayers and it'll take this generation to make things happen."

Kopay was a pretty fierce player on the field himself. "Attaboy Dave!" legendary coach Vince Lombardi called him. Kopay was also a journeyman, playing for five teams in nine years, including Green Bay two decades before Reggie White—ordained cleric, the NFL's all-time leading sacker of quarterbacks and widely hailed as "The Minister of Defense"—disgraced the league last year.

"Homosexuality is a decision, it's not a race," said White, addressing a stunned Wisconsin state legislature in March of last year. "People from all different ethnic back-

grounds live in this lifestyle. But people from all different ethnic backgrounds also are liars and cheaters and malicious and backstabbing."

White then starred in full-page ads in newspapers across America attacking gays and lesbians in the Christian Right's "Truth in Love" campaign. Wearing his team uniform, CBS withdrew its broadcasting offer and the Packers offered an apology. But Kopay points out (as he did in a *New York Times* op-ed), "The league didn't come down on him very hard—they kind of went out of their way to forgive him. Here's the NFL almost defending this bigot being used by southern Christian fundamentalists."

Kopay's NFL pension has just kicked in (he's 56) and he's grilled the NFL Player's Association about why it's not transferable to his partner should he die. "You can't do that," NFLPA head Gene Upshaw told him, "because you're not married!"

Kopay admits he never "really" had the talent to be a great ballplayer, but adds, "I definitely saw the edge on things and thought I'd be a good coach. But I had nowhere to go. People kept saying, 'Dave, you don't have a chance.'"

Kopay now runs his family's L.A. linoleum business and says he's never been happier. "I've just returned from speaking at an international conference on ethics in sports," he explains, "and in March I'm going back to Green Bay to speak to a group called Positive Voice. I'm very excited about it and would love to meet and speak with Mr. White."

There's still talk of filming his autobiography and Kopay believes he has yet another bestseller in him, a book on sex and relationships Gloria Steinem suggested he call *Don't Die Wondering*. Kopay was honoured at NYC's '94 Gay Games as one of the 25 most important people in the queer movement, and he's been celebrated at Pride parades across the States. (He was Grand Marshall in Chicago last year.)

As for those who'd like to see him fall flat on his ass, Kopay quips, "Well, darling, I'm not falling on my ass. And you can quote me on that!"

I then mentioned I was rooting for Denver in the Super Bowl. And that was only because I was glued to the tube, mesmerized by Broncos stud/wide receiver Ed McCaffrey's ab-fab legs and buns during Denver's 23-10 AFC championship win over the New York Jets two weeks earlier.

"He's *totally* gorgeous!" Dave chimes in, then tells me he thinks the seven-point spread favouring Denver should be higher. "I think the Broncos are the best team, but I think the Falcons will give them the game."

Turns out Kopay was right. The Broncos won 34-19. Take that, Upshaw. **U**

CA & AB are poles apart

Try handing out free money and see what we mean

By JARON SUMMERS

People often ask me what the difference is between California and Alberta.

Let's start with money. As readers of this column will recall, during the Christmas season, I posted the URL of a website that identifies unclaimed property (mostly from dormant bank accounts) in the state of California.

Here's the address again: <www.sco.ca.gov/col/ucp/>. I also found a site for unclaimed property in Canada: <www.sco.ca.gov/col/ucp/>.

As I browsed through these sites, I found several million dollars owed to everyone—from the Alberta government to the city of Red Deer to celebrities such as Bob Hope and Henry Winkler. I even found many people named Summers who had money coming to them.

Since I was in California last month, I told my wife about all this money lying around; she said it was a pity that we did not know some of the Beverly Hills Summers, since they might give us a reward.

"Splendid idea," I said. "I am going to acquaint myself with some of our cousins."

"I don't think you should do that," said my wife. "People in Beverly Hills have accountants and lawyers who handle their finances, especially escheated funds."

"Escheated what?" I asked.

"Escheated. Money or property the state holds from dormant bank accounts."

The Hills are aloof

It didn't take me long to find the house of Mr. and Mrs. Timothy C. Summers of Beverly Hills. It was a quaint little place with a six-car garage and maids' quarters the size of a Holiday Inn. I knocked on the door and was greeted by a butler. I gave him my card and said I was in the neighbourhood to tell my cousins some wonderful news.

The butler examined my card, peered at my old Maxima on the circular driveway and closed the door in my face. The door had a locking mechanism that made a loud thunk.

While I waited in the hot sun, I watched half a dozen happy labourers working on the various flower and herb gardens scattered about the estate.

I heard a whirring sound and when I looked up, I saw a television camera move in one of the palm trees. It looked like a metal

monkey with a big eye. It saw me at the same time I saw it; we stared uneasily at each other.

A discombobulated woman's voice emanating from the oregano herb garden asked me who I was. She identified herself as Mrs. Summers.

"I'm Cousin Summers from Edmonton. From the mining side of the family," I said, trying to put her at ease.

"And how did you find us, Cousin Summers?"

"On the Internet," I said. "I'm here to give you some escheated money."

"Money?" The oregano voice became a degree warmer.

"The money is owed to you. It's been gathering interest over the last 16 years."

"Leave it on the doorstep."

"You have to file some papers—I could show you how. You have a computer, don't you?"

Mint needs cash

"Let me see if I have this right, cousin," said a voice from another herb garden, this time the mint patch. "You want access to our computer room so we can collect, uh, how much?"

"There's \$2400," I said. "I'd be happy to show you how you can get it and help the other Summers families in Beverly Hills access their unclaimed wealth at the state controller's office."

At that moment, I heard someone say, "The idiot just told us where our money is. Release the dogs!" I raced to my car as a pair of snoring German Shepherds galloped toward me.

Later that day, I found several hundred dollars for a resident of Edmonton. I phoned him and he said great, I'm going to give you half of it. "No," I said, "just buy me lunch and we'll call it square."

And that, dear reader, is one of the many subtle differences between California and Alberta. **E**

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see page 4

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Dalai Lama's personal doctor offers health tips

Tibetan healing techniques challenge Western medicine

By GAIL JOHNSON

When the documentary *The Knowledge of Healing* played at last year's Vancouver International Film Festival, audiences were treated to a fascinating, factual introduction to Tibetan medicine. The film, which demonstrates the healing methods of the Dalai Lama's doctor, Tenzin Choedrak, explores Tibetan medical practices which are slowly being adopted by the modern medical establishment in countries such as Mongolia, Russia, Switzerland and Israel. But interest in Tibet's traditional medical system, which is centred on Buddhist philosophy and emphasizes the connection of mind, body and spirit, is also being piqued closer to home.

Tibetan medicine first gained attention in the West because of reports of its success in treating people with AIDS and victims of the Chernobyl disaster. The First International Congress on Tibetan Medicine—A Dialogue Between Traditional Tibetan Medicine and Western Medicine, an event sponsored by George Washington University Medical Center, took place

in Washington, D.C. last November. (It coincided with an exhibition at the Smithsonian Institution of a recently discovered set of Tibetan medical paintings.) And Tenzin Choedrak, who survived 22 years as a political prisoner of the Chinese, was a guest speaker at a series of lectures and workshops late last year in Vancouver.

health

Drubgud Tendar, a doctor of Tibetan medicine at the Rumtek Monastery in Sikkim, India and Karmen Burrage, who helped coordinate Choedrak's Vancouver visit, feel the resurgence of interest in Tibetan medicine is largely due to the struggle to preserve the culture of the mountainous country that's been an autonomous region of China since 1965.

"When Tibet was attacked by Communists in 1959, all traditional Buddhist medical institutions, all universities, were destroyed," Tendar says. "The culture was totally destroyed. But one thing the Dalai Lama taught was the importance of preserving Tibetan culture." In 1961, the 14th Dalai Lama established the Tibetan Medical and Astrological Institute (which now goes by the name Men-Tsee Khang) in Dharamsala, a city in the Himalayan foothills of northern India, the home of the exiled Tibetan government.

Tibetan medicine approaches health on the basis of Buddhist phi-

losophy, Tendar explains. It is centred on five elements—earth, water, fire, air and space—and takes a holistic approach centred around the intricate relationship between spiritual, mental and physical energies.

Early Tibetan, early to rise

Proponents say Tibetan medicine can be an effective treatment for a wide range of diseases, such as hepatitis, arthritis, mental illness, ulcers and asthma. Tibetan practices also help to detoxify the body, Burrage claims, and can be used to complement Western methods. Burrage, who has worked with Tibetan monks and doctors in Nepal, India and Holland, says traditional healing methods cured her allergies.

Tibetan medicine incorporates elements from different cultures: the ancient Greek medical system, which it assimilated via Persia; the Ayurvedic medical tradition, which Tibet imported with Buddhism from India; and many forms of Chinese medicine that were introduced more gradually. From the Buddhist perspective, physical illness is inextricably linked with mental, social and spiritual illness; thus, the Buddhist medical system is not only a study of anatomy and pharmacology, it's also a guide to living well.

Health

continues on page 14

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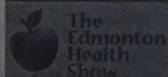
Exhibitors will include health care professional associations,

vendors of health-related products, educators specializing in patient and family counseling and a number of non-profit health organizations.

The exhibition will take place March 5, 6 & 7 at the Edmonton General Hospital (main floor lobby and auditorium). Admission and parking is free.

For more information about the Health Show, please contact Dan Emack at (403) 489-0225.

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SPORTS notes

By DAVID DICENZO

Duty calls

Okay, I haven't exactly hid my disgust for the NBA situation well in recent months. As a diehard hoops fan (an apparent rarity in Edmonton), I took the lockout personally—plus all of 'em are goofs anyway. Yet prognostication is still a large responsibility for those who consider themselves sports junkies, and yours truly is certainly no exception. A major professional league began its season (however pathetic and short it will be), and it's up to me to pick the big winners—and losers.

The elite: In the Eastern Conference, the Indiana Pacers will prove they deserve top billing. Why, you ask? The fact that they took a healthy Chicago team (one with Michael and Scottie) to the wire means they've got the, shall we say, "testicular fortitude" to get the job done. Add to that the fact that the team practised together throughout the lockout, with their sights firmly set on taking home the NBA championship. Dedication in the '90s? Could it be? It doesn't matter who they face, because Indiana will win the conference. Just for the sake of a pick, I'll say the New York Knicks. Trading one head case for another (John Starks for Latrell Sprewell) means the Knickerbockers won't be able to move on. Plus, Patrick Ewing's still the centre. He's a black hole; when the ball goes into him, it never comes back out.

The Western Conference race should be a little more interesting considering many teams have a shot. The Seattle SuperSonics, the San Antonio Spurs, the Utah Jazz—all great teams, but the Western Final will pit those flashy young studs from Los Angeles (Lakers, not Clippers—as if) against the grizzled vets of Houston. That is, if the

aged Rockets stay healthy—Hakeem Olajuwon, Charles Barkley and Scottie Pippen aren't that far from social security. But they're three of the best—ever—and if they gel, look out. The Lakers are too young, with too much ego, but man, will they be entertaining. Not enough to make the Finals, though.

My bold prediction: Indiana in six over Houston.

The losers: Even the most ignorant person on the planet surely knows that the Chicago Bulls will be a joke. You lose the greatest player ever, the greatest rebounder ever and the greatest complimentary superstar ever, all at the same time—that equals disaster.

The Canadians: Both Vancouver and Toronto should be entertaining. The Griz secured the services of Shaqeeb Abdul Rahim for many years to come (he'll be one of the best in the league, if he isn't already) and they got point guard extraordinaire Mike Bibby in the draft. A solid nucleus, to say the least. The Raptors are rebuilding after the Damon Stoudamire fiasco but some solid vets (Kevin Willis and Charles Oakley) combined with some youthful gazelles (Tracy McGrady and his cousin Vince Carter) will add up to some wins.

Houdini's second coming

Iron Mike Tyson is making some great escapes of late. Last month in the ring, he slid his way out of an embarrassing loss after knocking out François Botha, who was getting the best of Tyson at the time. Now he's been sentenced to another prison term and the case looks closed. But it's not—not at all.

If Mike behaves well in his first two months in jail (he's there for assaulting two motorists last year), he will have the opportunity—with judge Stephen Johnson's permission—to resume training. He may even get the chance to travel out of state to fight, but that also requires Johnson's okay. Theoretically, even though he has been sentenced to another year in the clink, Tyson can keep his next fight date, set for April 24 in Las Vegas. In the event that he wins, can you imagine the post-fight party? Win, go back to jail—and then get your salad

tossed!

By the way, has everyone failed to see the most obvious point in all this? There was a time when Mike Tyson was great, when he was destined to go down in boxing lore as one of the best of all time.

Now he's just a thug who sucks.

The drought continues

No more excuses for the Oilers. After two consecutive losses (one in Calgary—ugh!), this team has to face facts: the start of the season was a fluke. They were about four games over .500 after 20 games playing as if a deep playoff run were inevitable. But nothing has worked of late—not even questioning the manhood of the individual players. They say they're focused but when it comes down to executing the Xs and Os of hockey, the team falls short virtually every time. It's really a shame, given the potential of this team and the rich Oiler tradition I'm only now starting to comprehend after one year in Edmonton. Coach Ron Low summed it all up perfectly when he said earlier this week (after the 2-0 loss to Boston at Skyreach) that the team just didn't put the puck in the net. The bottom line, indeed.

The Dirtiest of Birds

Isn't the south supposed to be religious and all that? Well, the latest Atlanta Falcon to dispel that myth was receiver Tony Martin, who was charged in Miami last Monday for money-laundering and conspiracy, based on his friendship with a well known drug dealer Rickey Brownlee. Martin maintains his innocence, but coach Dan Reeves didn't seem all that supportive in a recent interview, suggesting that it's up to the court to decide his fate, period. But if Martin really wanted to divert some funds, he should have just sent them to teammate Eugene Robinson. I'm sure he's familiar with a ton of ladies of ill repute who could use the cash.

You can reach us at sport-
snotes@vue.ab.ca. Your comments,
suggestions and bitch sessions are
welcome.

them were unscreened efforts from the point. The term "Battle of Alberta" doesn't apply anymore.

John: Another poor effort in the first period likely cost the Oilers that game in Calgary, and I'm starting to get the feeling that this team can't score. They get plenty of chances, but a large percentage of the time they don't even get a shot on goal.

Steve: And what's even scarier is that the Oilers, after Tuesday's 2-0 loss to Boston, are now only four points ahead of the Flames. The Oilers, who started the season 13-9-0, are now only four points away from being out of a playoff spot. The reason? The scoring has stopped. The power play is awful. Too many passes, even when guys are in prime scoring position. When the power play was successful at the start of the season, it wasn't fancy. The point men got the puck to the net and the forwards banged away at rebounds. The goals they scored weren't highlight-reel efforts, but there were more than enough of them. Now they go zero-for-seven against Calgary and don't come close against a Bruins team who only won one of their past eight coming into Skyreach Centre. The Oil have a surplus of defencemen (even though

Boris Mironov has tanked ever since his contract-demand fiasco just before the All-Star break) and quick forwards. But after Bill Guerin, Doug Weight, Pat Falloon and Josef Beranek, there aren't many forwards with good hands. This team needs another scoring forward—badly.

John: If you're reading this column, I'm going to assume that you're an Oilers fan. And as an Oilers fan, I'm wondering if any of you feel the way I do: I'm really losing interest in this hockey team. It's getting hard to get excited about going to these games, even some friends have been giving me a hard time. For instance, last week I was with some friends at the Skyreach Centre and we watched the Drillers lay a lickin' on Detroit. After the game, a friend of mine—who knows I go to all the Oiler games—said "Gee, this must feel strange to you: seeing your team win in this building." I'm just getting sick of it. I'm not deluding myself into believing this is a championship team, but the talent on this team should have them up at least 10 points in the standings with a firm grip on a playoff spot.

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IN THE BOMBERS

By STEVEN SANDOR
and JOHN TURNER

This week, Vue press-box fixtures John and Steven would like to ask Oilers co-owner and Spawn creator Todd McFarlane just one question: If you can shell out over \$3 million for a baseball bat, do you think you could help the Oilers' budget so the team can trade for a badly-needed power forward before the deadline?

Topic: The minor skirmish of Alberta

Steve: Do you remember when a Flames/Oilers game would rivet not only Alberta, but the entire nation? Not anymore. Wow, was Monday's 2-1 loss in Cowtown a snoozer or what? Less hitting than an Oliver McCall fight. Sure, there were plenty of shots—but most of



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CONDITIONS REPORT

Fantastic conditions prevail! This report is current as of Wednesday morning.

HABBIT HILL

Excellent conditions on all runs. Runs: 100% open and groomed in the last 24 hours. All lifts operating. Snowfall: Trace of new this week and a base of 65cm.

MARMOT BASIN 488-2909

Conditions rated as excellent on all runs. Skiers are enjoying powder, tracked powder and machine groomed runs. 3cm of new, and 123cm in the last 13 days. 421cm of snowfall has created a base of 129cm.

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Fantastic conditions, on fresh powder and machine groomed trails. Snow fall: 17cm in the last 48 hours. 74cm in the past 7 days. Base: 95cm on the Frontside and 198 on the Backside. All lifts and all 47 runs open. Feb 12th - 15th NORAM Freestyle Championships.

HIMMELREY 800-258-7669

Excellent. Fresh snow fall: 2cm in the last 24 hours, 81cm in the last 7 days. Base is 220cm. All 62 Runs open. Cross country trails: Excellent. Feb 13th Kokanee Boarder X.

PANORAMA

Excellent groomed runs. All lifts, and 80+ runs open. No new, Total 334cm.

Sunshine on my shoulders makes me happy

...and so does nine feet of snow

By HART GOLBECK

All of the resorts in the Canadian Rockies are experiencing near-record snowfalls this year, and Sunshine Village is leading the pack. At the village, there's a set-

that's nine feet of the white stuff. With all this snow, Sunshine has once again set a record for skier visits in January as boarders and skiers alike flocked to the slopes to check out the ideal conditions. Lift lines remain minimal, as Sunshine has 11 lifts, including three quads, to keep things moving.

Goat's Eye, where large quantities of snow have made the glades a pure delight, has become a haven for boarders with its big hits and powder blasts. Goat's Head Soup and Mother-in-Law are great runs and afford extreme skiers and boarders a good view of Delirium Dive off the back of Lookout Mountain. Speaking of which, Delirium Dive is now open for expert skiers and boarders carrying the right safety gear. You must check in with the ski patrol, however, if you'll be attempting the big dive.

Birdcage off Wawa T-bar is excellent for untracked powder after a dump. Little and Big Bunkers on Standish are great runs with whoop-de-doos and gentle turns. The Kokanee Terrain Park

for boarders is located on Standish as well.

Trappers delight

For all you coffee connoisseurs, Sunshine is brewing up Starbucks Coffee at their nine food outlets this year. These outlets dish up some hearty meals as well. Gone are the days of greasy burgers and fries; now

you can dig into deli sandwiches with salads and a variety of grains and fruit.

Mad Trappers saloon has a fantastic ski atmosphere with awesome meals like back door burgers to go along with your suds. Those of you who enjoy hearing good tunes during your ski holiday will want to check out Mad Trappers on February 28, as recording artists Wide Mouth Mason will be performing there. Kokanee is bringing them in as part of the Boarderx Grand Nationals weekend.

Sunshine has on-hill accommodations as well. There are hotel rooms and family suites featuring sitting lounges and fireplaces. The world's best and biggest outdoor hot tub, a rec room and a gourmet restaurant complete the ensemble. It's not the Hilton, but everything is well-kept and the scenery and service make up for any shortfalls. It also gives you the advantage of being first on the slopes and to some, that's everything.

If you're looking for powder, head for Sunshine and let 'er fly.

Sunshine Village reservations: 1-800-661-1676; Snowphone: 496-SNOW; website: <www.skibanff.com>

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By COLIN CATHREA and HART GOLBECK

Sunshine's super, man

Sunshine Village is hosting an ASA Boardercross this weekend (Feb. 13-14) as well as Super Demo Days. You can try out all the new gear for

free.

The Kokanee Boardercross Grand Nationals will also be at Sunshine this month, on February 26-28. Both pros and amateurs can enter this event. The entry fee for amateurs is \$40 and you get reduced lift rates for \$23. Wide Mouth Mason will be performing live on Sunday. All the info you need, as well as registration forms, are on the web at <www.boardercross.com/kokanee/Sunshine_index.html>.

The hidden Fortress

We were at Nakiska and Fortress

last weekend for a media event and the skiing was awesome. An overnight 30 cm dump on Sunday at Fortress had boarders and skiers coming down from the backside with huge smiles and stories to tell about the untracked knee-deep powder everywhere. *Ski Canada* magazine has called Fortress "The best-kept ski secret in North America," and this weekend it showed. Our kids lucked out again as low skier numbers meant they got private ski lessons at the group rate. The instructors were phenomenal as they put the kids of different skill levels through their paces, and when the little legs got too tired to

ski, they just rolled and wrestled around the hill with them, making sure this would be a happy experience. At Nakiska, everyone got to rub elbows with the Canadian National Alpine Ski Team, as they were just finishing up their preparations for the World Championships at Vail.

I have heard all about Loveland...

So where's the highest quad chairlift in the world? Right here in

Fall Lines

continues on page 13

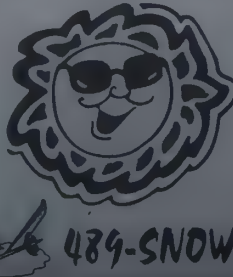
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Powder skiing requires hard love

By COLIN "ZEKE THE SKI FREAK" CATHREA

Powder skiing. One of the best things that life has to offer us. I'm not going to sugar-coat this and say, "All you have to do is these few basics and off you go into the wild white yonder." No, after having taught powder skiing in Fernie, I now shy away from



oversimplified generalizations about how to ski powder. Even after 30 years of skiing the stuff, it can still be difficult to ski and understand. Just as no two snowflakes are alike, powder can also vary and change dramatically because of temperature, elevation, humidity and several other factors. Experts who spend their lives studying snow and the conditions that cause avalanches often confess that the more they learn, the less they understand about snow. It can range from the light, dry, fluffy stuff that blows right over your head to wind-packed cement that grabs your feet and won't let go. So how do we ski it? Just get back to the fundamentals, and feel what the snow is doing.

Where's them damn tips?

We do know that variations in the snow can cause skiing problems. Usually it skis better than it sounds. If you attack the crappy stuff, it usually crunches around your boots and interferes little with technique. Your stance can vary a lot in powder skiing. If there is a noticeable base, stand in the middle of your skis, even if you lose sight of your tips. You don't have to see the fronts of your skis to make them go where you want them to. If there's no base (and God we hope there isn't), you need to make a bit of a platform by compressing snow with your skis every time you turn them.

I start out in unfamiliar pow-

der by varying my position over the skis, speed and turn radius. Just point your skis straight and bounce up and down a few times, feeling how much the snow compresses. If it's really soft, push slightly on your heels and unweight the skis in a fluid up-and-down motion. Don't try to turn until you have enough speed. This is one of the most common mistakes I see people making. It's nearly impossible to turn your skis if you're not going fast enough.

New skis make powder skiing much easier. Old, narrow, stiff slalom skis are a bitch to learn powder on. New "side-cut" carving skis are wider and will turn in all sorts of powder without the degree of unweighting that was necessary with older models. Ski on two feet. Don't get too far forward or too far back. Remember, it's not an exact science. Just get out there and feel what's happening—and by the way, it's one of the best feelings you'll ever experience. Wink wink nudge nudge.

Fall Lines

— continued from page 12

North America at Loveland, Colorado. It peaks at 3,842 metres. But if you think that's high, try your stamina in Chacaltaya, Bolivia. It's a very fast, hard-to-ride poma that drags you to a staggering 5,420 metres. Not only are you susceptible to elevation sickness, but the weather up there can be downright nasty. You can ski at Jade Dragon Snow Mountain in China at 4,515 metres. Canada didn't even have one in the top 12. Not that that's a bad thing.

Name the crane

A radio station in Salt Lake City has been holding a contest to name the new Olympic Games mascot. It's kind of a whooping crane looking thing. With the recent payola scam that has hit, they've received a few tongue-in-cheek suggestions like "Bandit," "Abominable Dough Man" and Jay Leno's choice, "Cashie the flag."

Millar's crossing

You would think that at the ripe old age of a hundred and somethin' and with a million movies under his belt, Warren Millar would be content to slouch back in a chalet somewhere. But the feisty old fart has a new book out and has been named Director of Skiing at a very posh new ski resort in behind our close neighbor, Big Sky Montana. It's the kind of private resort where if you have to ask the price of admission, you probably can't afford it. I doubt we'll get invited to write a story about it, but who knows?

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Although the Tibetan medical system is extremely complex, there are two prominent methods of treatment: medicine—which mainly comes in the form of herbs but can also be derived from trees, soil, sap and precious metals—and meditation or visualization. It may also involve a diverse range of treatments including mineral baths, acupuncture, cupping, massage and the use of mandalas and prayer wheels.

"Meditation is a way of purifying yourself, in our view," Drubgud says. "Often, many diseases can be caused by the mind. Our relationship with our mind is very important, and this is a way to purify energy. Meditation is mind medicine, while herbs are for the body. It makes the mind peaceful, and if the mind is relaxed, all the elements around you are relaxed."

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MUSIC notes

By GARY MCGOWAN

Hiatus a Tragedy



Greyhound Tragedy • Mickey Finn's • Feb. 11 Greyhound Tragedy will finally emerge from their one-year hiatus, which was prompted by head Hound Steve Loree's desire to produce some outside projects. "I made CDs for my friends Gasoline Redhead, Captain Nemo and Corby Lund," explains Loree. But now his attention has shifted back to Greyhound Tragedy. "We've been working on a bunch of new songs because we got sick of the old songs," he laughs.

That isn't the only reason the band has been in deep composition mode—they plan to record a CD in the near future. "On March 2, [drummer] Casey Rolseth and I are heading to Costa Rica to finish all the songs we want to consider for the disc," says Loree. The two are heading for a town called Montezuma, "a tiny place with no police that's reportedly friendly to people with guitars." The pair hope to return to Edmonton with at least 30 songs that they'll pass on to producer Chris R. Murphy.

Murphy is a long-time acquaintance of Loree from Seattle—he's worked with everyone from Robert Fripp to Microsoft. Loree has set the bar fairly high for Murphy when it comes to the new Greyhound Tragedy disc. "I produced all these albums in the last 12 months for friends that I really like," sighs Loree, "but I've never been completely happy with any Greyhound Tragedy disc." Loree hopes that will change when he and Murphy get down to work in the late spring.

Their upcoming gig is an opportunity for longtime Greyhound Tragedy fans to check out the band's new bass player, Arron Ottosen. "She's our newest member," says Loree. "We met her at a Mohawk station on the way to a gig in Peace River." Local—and national—stages will be seeing a lot more of her and the revitalized Greyhound Tragedy in the coming months.

Get on the Busmans

Busmans Holiday • Sidetrack Café • Feb. 11 Big lush pop rock with huge

harmonies and large guitars—that's the musical blue plate when Busmans Holiday play the room. The Calgary act's upcoming date is the first high-profile gig the band has played in Edmonton; it coincides with the pre-Christmas release of the group's second CD *Showtime*. Manager Jaclyn Bloom says the band waited to play Edmonton because they wanted to do something special. "And we think this show is a great way to introduce the group to the city," she says. Names like Verve and Oasis have been tossed around by Calgary reviewers in their quest to position the band in the pop firmament. Sherwood Park's Hyperpsyche open the show.

What a Danyluk-y guy

Cory Danyluk • Southgate Mall Chapters • Feb. 12, 7-9 p.m. There's music amidst the lattes and espressos—Cory Danyluk is re-emerging on the local circuit after a period of what he terms "re-examining what I do." His days and nights in the wilderness were brought on by the collapse of one of the city's highly touted acts of the early '90s, the Cactus Gang. "We had recorded a six-song demo tape that got some notice," recalls Danyluk, "and we were in the midst of recording what was to be a 20-song CD when the band folded."

The demise of the Cactus Gang lead Danyluk into a lengthy reappraisal of his style and approach to songwriting. "I went back and really listened to some of my influences, people like Townes Van Zant and Bob Dylan," he says. "I spent a lot of time studying the art of songwriting. I think that time really defined my style as a songwriter. I approach it in a totally different way now."

Danyluk is now on a bit of a performing roll—he's put together a five-piece band called Hillbilly Wishbone (named after the plastic rings that hold a sixpack of beer together). At the Chapters gig, however, Danyluk will offer a much simpler show—he'll appear with violinist Sarah Card, the niece of one time SNFU drummer John Card. Danyluk doesn't have any immediate plans to record the material generated by his new approach to songwriting; he says he's only trying to arrange some sort of recording session for later on in the year.

Imagineers to the ground

Imagineers • Rebar • Feb. 12 Keep the faith, Imagineers fans—the band's new release is not that far away. "Right now, we're just trying to raise the money to put the thing out," laughs singer/guitarist Robin Hunter. Principal recording on the disc is finished, and bassist Lonnie Ouellette is in the middle of mixing it. "We still haven't picked the graphics," reports Hunter, "and we haven't selected a title yet."

mission new works (out of necessity; it's not as though Bach wrote anything for that combination of instruments); they've been responsible for the creation of over 30 compositions in the past 8 years.

If I had a grand piano

The Three Tenors will be performing at All Saints Anglican Cathedral this Saturday, February 13. I'm referring, of course, to local vocalists Larry "Prince of the Heldenentors" Benson, Michel "The Southside Domingo" Landry and Martin "The Prairie Pavarotti" Murphy, not those other guys—had you going, though, didn't I? Not

They'll be joined by The Two Sopranos (Dawn "The Golden Heart Throb" Sadoway and Elaine "The Effervescent Princess of Song" Dunbar—I'm not making these nicknames up, by the way) and...drum-roll please...The One Pianist!

Actually, accompanist Jeremy

It's been over four years since the Imagineers' self-titled debut was issued, and the band is anxious to release the new one. "I think people will find it interesting," says Hunter. "Half of it was recorded on a four-track cassette and features all kinds of different things for us—like backwards clarinets and harmonica. The rest is a full-band recording on eight-track."

"The disc will have between 18 and 22 tracks on it," says Hunter—that's a high number for a band that's known for composing long songs. But in another departure for the group, Hunter reports that many of the new songs are short. Exactly when the CD will be released remains up in the air—it all comes down to money. "The band will definitely be working more in the next few months to make it happen," says Hunter.

Swiftier than light

The Swifties • Backroom Vodka Bar • Feb. 14 The new Edmonton duo called the Swifties have chosen the day of love to play their first-ever gig. The group is the brainchild of Old Reliable guitarist Shuyler Jansen. In a departure from the nouveau-country music on which Old Reliable is based, Jansen is working on quiet melodic pop turf in this new side project. The Swifties got their start last year during the recording of Jen Kraatz's last disc, when Jansen kicked around some musical ideas with Kraatz's guitarist, Shaun Johnsson.

"It was during off days on Kraatz's disc," recalls Jansen, "that Shaun and I started to write music together." The two opted to take the ideas further and proceeded to set a unique recording goal for themselves. "We had a four-track available to us," laughs Jansen, "and we decided we'd try to complete each song idea within a half-hour, then completely record the song on the four-track in the next half-hour."

Flaky as the idea seemed, they both were so pleased with the material, they decided to take it even further. "We thought the next step was to treat the improvised recordings as the permanent record of the song and learn to play our parts back off the tape so we could play them live," says Jansen. "Kind of like the way Charles Mingus approached his music."

Jansen doesn't want anyone thinking they're going to hear a jazz show, just because he invoked the name of the mighty Mingus. "There's an improvised quality to our material," he says, "but it's definitely oriented on the melody of each song." Jansen says that the tunes wound up being "quieter" with what he feels are very "romantic melodies." "That's why we decided the Swifties should play their first gig on Valentine's day," he laughs.

Spurgeon isn't billed that way (the poster uninspiredly calls him The Piano Player)—that's what you get for not calling me up and asking my advice. When will humanity learn? Ah, me.

You may wonder why I'm making such a big deal of the accompanist—a usually thankless job involving much ego-appealing and self-effacing, taking orders from singers (as opposed, in many cases, to musicians) who, since they're hearing themselves from the acoustic in their head instead of the hall, should be the last people making musical choices and never appreciate the fact that you're doing your job to make them sound good (No I'm not bitter, yes, I've done my share of accompanying for slave wages—and, flying in the face of stereotypic, jazz singer Rance Lee was the only person I've played for who ever

Classical Notes
continues on page 21



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CLASSICAL note

By DAVID GOBEIL TAYLOR

If I had a Hammerhead

The Hammerhead Consort, a two-piano, two-percussion ensemble, is, as I wrote last week, playing on Feb. 12 at the Winspear Centre as part of the reSound festival. What I didn't write (because I didn't know until this week) is that following the concert is a release party for their new CD, *Traffic*. The disc includes works by Canadian composers such as Howard Bashaw, David Scott, Alan Gilliland, Jeff McCune and Neil Weisensel. Part of the Consort's mandate is to com-

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Wajjo drummers practise the rhythm method

Move to Winspear not just a pipe dream

By DAN RUBINSTEIN

Outside the Windsor Park Community League Hall, on a mercifully mild February day, kids lace up their skates for some Saturday afternoon hockey. Pucks thud into the boards and ping off the posts at the cozy rink—a familiar Canadian winter tableau. Inside the building, a more modern Alberta scene unfolds. Drummers arrive lugging exotic instruments. Dancers lumber up in the small, sun-drenched meeting room. The bagpiper quarantines himself in the john for a bleating tune-up.

Suddenly, the Wajjo drummers start pounding out a breakneck African rhythm, the ceiling too low to contain their sound. Some of the men chant. The Kekeli dancers surge across the floor with raw energy, long limbs shaking fast and easy. The steel pans sing. The sengbes race. The bass beats like an excited heart. Then the pipes kick in.

"This adds another aspect to our lives," explains Arthur Bollo-Kamara during a break at the Wajjo African Drummers and Kekeli Dancers practice session. "If I was still in Africa, I might not

be drumming. So many people do it there I'd just sit down and enjoy. But here it gives us energy. It doesn't matter whether it's snowy or sunny outside: we drum and laugh, we sing and enjoy."

Soccer match

Bollo-Kamara, a Sierra Leone native who moved to Edmonton in 1975, formed the ensemble's first incarnation eight years ago. After coming to Canada, he drummed with several groups to continue celebrating his heritage.

Then Bollo-Kamara met Stennie Noel, who moved to Edmonton from Trinidad in 1976, and when the two played soccer together, talk often turned to music. The soccer eventually stopped and the drumming began, with five more West African and Caribbean émigrés to Edmonton joining the pair.

Four years ago, busking on a popular Old Strathcona street corner during the Fringe Festival, the drummers bumped into bagpiper Dave Trew. Trew was also looking for a place to play that day and Bollo-Kamara invited him to join in. "He was scared to death to play with us because he's so structured," Bollo-Kamara recalls with a chuckle. "I said, 'Just blow the pipe man and we'll play.' Once he did that, we all realized how well it worked."

Trew confessions

Trew has been an intrinsic part of the group ever since. The large sound of the pipes plays the role of a village choir. There's call and response between the pipes and drums, says Trew, like the interplay between chanting and drumming in traditional African music. "Pipes have been played with the accompaniment of drummers for a long time," he explains. "I've played in a lot of pipe bands and we always have big percussion."

For the last four years, the Wajjo drummers and Kekeli dancers have staged an annual concert called West African Crossings. All seven drummers and five of the dancers hail from West Africa or the Caribbean and now live in Edmonton. Using two dozen different percussion instruments as well as piping, chanting, African and even highland dancing, the concert tells the story of their ancestors' journey from Africa to South America, the Caribbean and North America as slaves, and then back to Freetown, Sierra Leone.

This year, the show moves from its usual home, the University of Alberta's Convocation Hall, to the Winspear Centre. Bollo-Kamara thinks Sunday night's concert could attract up to 1,000 listeners. But the size of audience doesn't matter, he says. "When we get on stage," smiles Bollo-Kamara, "it doesn't matter who's sitting there. It's such an energy thing."

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By CAM HAYDEN

The last Don

It's a long way from the west Texas college town of Bryan to the Alberta foothills, both geographically and musically. Calgary's Don Johnson has made the trip an interesting one. Hot on the heels of his new disc, *Donald Ray*, Johnson plays the Blues On Whyte through this Saturday. Over his 30-odd years as a working musician, he has earned a Grammy, recorded gold and platinum albums, been voted "Best Canadian Blues Vocalist" by *Real Blues* magazine and received a nomination as "Drummer of the Year" from the Toronto Blues Society. He's also a very personable guy.

"I was born and raised in Bryan, Texas," Johnson says, "listened to Motown on the radio, and heard all the blues guys that came through town... Albert Collins, Johnny Copeland, Freddie King." It was the early '60s, and even though he was listening to a lot of guitar players, Johnson was a drummer at heart. "I don't know what it was," he says. "It's something that's always been with me. I can't tell where it came from. My dad sang, but nobody in my family played an instrument." That is, until he took up drums. A cousin

got him into his high school band class, where an instructor recognized his potential and encouraged him to play—even getting him onto a full kit and arranging his first gig. "His name was Waymon Webster," Johnson says, "and I'll always remember his green car, full of instruments. Every time I saw it I knew I'd have another chance to play."

The training served him well. By the time the early '70s rolled around, Johnson was working full-time in Los Angeles. He was the drummer in a seven-piece band led by Joe Houston that wound up backing all the big names in the area: Big Joe Turner, Phillip Walker and others. According to Johnson, "The scene was happening then. In those days there were a lot of small clubs... You could catch Pee Wee Crayton, Big Mama Thornton, Smokey Wilson, Percy Mayfield and others. I got the chance to play with them all at one time or another."

Mmmmm... honey

But it was a \$12 neighbourhood gig that really propelled him into the big time. "I was working in a little club called Clyde's Star Room with my neighbourhood band, A Taste of Honey," he says. "We stayed together for six years and our big break came when we played a wedding for Wayne Tweed, who was Smokey Robinson's bass player at the time. People were there from the music business, one thing led to another, and we got signed by Capitol."

Great success followed, but after being in L.A. for 20 years,

Johnson says he was feeling "burned out." A hiatus from the Phillip Walker touring band back in his hometown didn't last long. "A friend told me to come up to Billings, Montana," Johnson says. "Well, I lasted four months there, then came to Calgary. I've been living there for the past nine years."

And the time in Calgary has been good to Johnson. Now a respected member of the scene there, he had no problem getting players to help on his second disc. Tim Williams, Pat Belliveau, Ron Casat, Ray Montana and a host of others contributed time and talent to *Donald Ray*'s mix of eras, styles and influences. Johnson's rich baritone voice tackles tunes by Hoagy Carmichael, Elmore James and Al Green, as well as some solid originals. It's as good an Alberta release as has these ears have heard in recent memory.

But what about the live show? "If I stop havin' fun, I'll quit doing it," says Johnson. "I try to be diverse with the material I cover; however, I expect the audience to come and have fun too... sing along, participate. B.B. King said the best singers are in the audience, not on stage, and I believe that."

To hear the interview with Don Johnson, tune into the Friday Night Blues Party with Cam Hayden from 9 p.m. to midnight this Friday. Cam Hayden also hosts Alberta Morning Monday through Friday from 6 to 9 a.m. on the CKUA Radio Network, 580 AM and 94.9 FM.

all that jazz

By PETER NORTH

Donahue still hasn't had his fill of the Hellicasters

Three of the hottest guitarists on the planet, collectively known as the Hellicasters, will be playing a rare Canadian date when they pull into Red's on holiday Monday. But any performance by John Jorgenson, Will Ray and Jerry Donahue is a special and isolated occurrence, no matter what part of the globe you call home.

Formed sometime around the beginning of the decade, these three masters of the Stratocaster and Telecaster create quite a stir wherever and whenever they find time to appear on the same stage or recording studio. Their three discs, *Return of the Hellicasters*, *Escape From Hollywood* and *New Axes to Grind* combine musical genres, styles and tempos into a consistently brilliant interplay of solos and harmonies.

Jorgenson, who these days is an integral part of Elton John's touring band, is probably best known to Edmonton audiences for his abbreviated yet snappy and creative California country/rock guitar solos for the Desert Rose Band. Jorgenson was a frontline member of that award-winning, hitmaking group that had a great run from the middle to late '80s. The group was led by original Byrd and Flying Burrito Brothers founder Chris Hillman, and it wowed crowds at both the Jubilee Auditorium and our Coliseum during its heyday.

Will Ray may not have been quite as visible as Jorgenson when TNN and CMT were added to the television dial, but the guidance he provided to the early career of Willie and the Wild West Show and his sessions on the California roots and country music scene are well documented. Jerry Donahue's name, meanwhile, is very familiar to fans of the British roots music scene. Even though he's American, Donahue first caught the ears of listeners when he joined Fairport Convention sometime after the great British guitarist and songwriter Richard Thompson left the group in 1972. After Thompson went solo, Fairport (led by Dave Swarbrick and Simon Nicol) released the more acoustic-sounding *Babacombe Lee* and *Angel Delight*. When Nicol also split, though, it was back to the band's more electric folk-rock approach and that's when Donahue, along with Trevor Lucas, were brought into the group.

A Yank abroad

So how did an American come to find himself in Britain's pre-eminent folk band?

Donahue explained this odd turn of events to me last week during a telephone conversation from Los Angeles.

"Well, my stepfather is English," he says, diving back without hesitation into the memories of his formative years as a musician, "and we moved back from Britain when I was 14. I finished high school in American military schools. I got my start playing in school bands and after I graduated around '61 decid-

ed to stay and wound up working the pub scene."

To make a long story short, a series of introductions led to a meeting between Donahue and the gifted British guitarist Albert Lee. "It was Albert who taught me about the guitar-playing styles of Jerry Reed and Glen Campbell," Donahue says, "and I played in his band for a while, which would eventually evolve into Head, Hands and Feet. Anyway, around the time Sandy Denny had left Fairport to go solo, she called Albert and he started rehearsing with her new group. Just as they were about to go into the studio to record, Albert decided that it wasn't enough of a vehicle for his prowess as a guitarist, so he gave Trevor Lucas from Sandy's band my name as a possible replacement."

Donahue became the guitar player for Denny's new band, which was known as Fotheringay. The group cut one album and was midway through sessions for their second when the band fell apart.

"Tokyo" arose

After a working visit to France, Donahue was again contacted by Lucas, who was in the process (along with the three Daves—Swarbrick, Pegg and Mattacks) of putting together yet another version of Fairport. "The *Rosie* album, which Sandy was on, came out in '73 and then she left again and we recorded the album *Nine*, which was released in '74," continues Donahue, who has a tremendous memory for detail. It was on *Nine* that Donahue's original instrumental "Tokyo" appeared, and 25 years after its release, the tune still stands up. "It was actually the first track we recorded for that album," says

Donahue.

He left Fairport at the end of '75 and moved back to the States but continues to stay in contact and be an active alumnus of his musical alma mater. Fairport reunions, with former members and close musical associates joining the current line up, have been an annual event since '85. It's become known as the Cropredy Festival.

"Richard [Thompson] and I seem to be fixtures there every year, whether it's with the *Full House* or *Nine* lineup," says Donahue. He and Thompson went into the studio with the '86 Fairport lineup of Pegg, Mattacks, Nichol, Martin Allcock and Rick Sanders and added blazing lead guitars to a medley titled "Hanks for The Memory." It was an instrumental concoction that included "Peter Gunn," "Pipeline," "Apache" and "Shazam" and which can be found on the Var-ric/Rounder release *Expletive Delighted!* "That take of 'Peter Gunn' is the basis of the Hellicasters' version on the *Return of the Hellicasters* album," says Donahue.

Donahue's résumé also includes stints with Joan Armatrading and Warren Zevon and two solo discs, *Telecasting* and *Neck of the Wood*, which can be tracked down through the website <www.hellicasters.com>. In the meantime, the Hellicasters, who were supposed to be only a one-time grouping for a 1990 show at the Palomino in L.A., have acquired a worldwide reputation. "Will is amazing with his ring slides and that style and when he, John and I get together the sparks really fly. I'm looking forward to our doing some shows together again," concludes Donahue, one-third of the hottest guitar triumvirate in the western world.



The Hellicasters • Left to right: Will Ray, John Jorgenson, Jerry Donahue

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Modabo's literate music is an echolalic imbroglio

By COLIN EVANS

When's the last time you heard a song containing words like "adagio," "imbroglio" and "echolalia"? Well, that's the kind of esoteric word-play you can expect from New Brunswick folk trio Modabo. At the heart of this talented threesome is an introspective wordsmith who blends maritime traditions with '90s themes. Darrell Grant, 37, writes songs that draw upon years of intensive literary study.

After receiving his undergraduate degree from Saint Thomas University in Fredericton, Grant won a Canada Council Scholarship and came west to the University of Alberta to obtain an M.A. in English Literature. But finishing his thesis, a critical analysis of the structure of Tennyson's poem "Maud," took its toll on Grant. "I ran out of gas," he says. "My professors were excellent, but I had a hard time motivating myself. At the end of it, I was

so tired. There was a complete block for dissecting things and getting so critical."

With failure staring him in the face, Grant picked up an acoustic guitar to soothe his soul. He had dabbled with the instrument as a teenager; it was a natural hobby for someone who belonged to a musical family. His father, for instance, once sang with a country group that had to

replace Hank Williams at a gig in Windsor when Williams was too drunk to go onstage.

After leaving university, Grant tried juggling a career in the civil service with his passion for songwriting. "It was kind of conflicting worlds and something just had to give. I had about \$30 saved up and I quit my job. I'm not the best business man in the world."

Where can I buy some?

Not long after, in 1991, the songwriter teamed up with multi-instrumentalist Jon Weaver and vocalist Mike Doyle to form Modabo. The name comes from a *Codco* skit

advertising a "non-product," Modabo, that promised to make anyone who bought it adored by all. Over the last eight years, Modabo the band has lived up to its name. With smooth three-part harmonies, strong vocals from Doyle and the multi-talented Weaver performing everything from organ and piano to flute, percussion, guitar and vocals, the band has been filling concert halls in Ontario and the Atlantic provinces.

But it's the creative genius of Grant that provides the spark for Modabo's original material. The 38-year-old singer/songwriter displays a rare passion for lyrics on the band's second CD. This eclectic blend of folk, country, rock, funk and Maritime influences is appropriately entitled *The Many and the One*, a reference to a Percy Shelley poem. "The idea of multiplicity in unity has been around for a long time," Grant says. "We thought with the different kind of flavours that this would be a



Modabo
way to pull it all together."

Freezing up your imagination

Grant, who lived in the Atlantic provinces for over 16 years, uses his knowledge of Maritime lore to spine-chilling effect in the song "Young Young Man." The song was inspired by a 1914 disaster in which 78 men left their icebound ship and soon after perished in a storm. "I lived in Newfoundland for a couple of years when I was in the seventh and eighth grades," Grant says. "We studied that in school. We saw a docu-

mentary on it and it scared me to death." Grant rediscovered the tale after reading Cassie Brown's riveting book *Death on the Ice*. He then realized that an instrumental piece he had written eight years earlier would make the perfect setting for the lyrics. All he needed to do now was activate his imagination.

"One time after a gig, I couldn't sleep," he recalls. "I was sweaty and warm, and I went for a two-hour walk around St. John's. I came back and I was frozen. It was kind of a stupid thing to do, but in a way it was good. There's little things you can do to kick-start your imagination." ☐

Hue and cry over Spilt Milk

By DAVE JOHNSTON

Ask Trevor Wyatt what city he sees as "a happening place" and he'll look at you with a slightly incredulous expression, then smirk and say, "Edmonton, man." For a minute you almost don't believe him, like he's making the kind of self-deprecating remark the residents of this northern burg excel at.

Then you realize he's not kidding.

Under the moniker Spilt Milk, Wyatt stays pretty busy as a DJ. The time he spends presiding at both Lush (Thursday's deSiRe down-tempo night) and New City (Sunday's Concept breakbeat night), not to mention hosting a popular radio show on CJSR (*Catch the Beat*), you'd think would give him a good idea how tough it is to sell progressive sounds in a city burdened by classic radio and country bars.

Now he's gone and started a record store on Whyte Avenue. And entered the promoting business.

Actually, the promoting bit came before the store, when he formed Basskwake along with a few friends who shared a passion for the hip hop beat. Last month, though, Basskwake (and Spilt Milk the promoter) realized something was in the air.

Kids want to visit the Suburbs

"Suburban Shellshock was a total success, much to our surprise," Wyatt says. "There were 300 to 400 people there, which was way more than we expected, and they were all dancing!" The event took place at the New City Suburbs, an annex of the old Public Domain space behind the Likwid Lounge. It's a big room, and Wyatt and his friends expected to see a small group of familiar faces to turn out. The overwhelming response to the event encouraged Wyatt and his crew to try again with an even bigger event, a gift to those willing to "expose themselves to a kind of music they wouldn't normally hear."

Heartbeats is a high-velocity jam of hip hop, breakbeat and jungle, featuring breakdance battles, giveaways and two rooms of beats. It's also the first time either Basskwake

or the Suburbs has tried putting on an all-ages event. Wyatt says this is the logical way to go if the sound is ever going to grow in Edmonton; it's his belief that there are not nearly enough all-ages events in this

town, period. "There hasn't been an all-ages hip hop show since I was a little kid," says Wyatt. "Just from working at the store I see a lot of younger people who don't get to go to the gigs."

One of the main attractions will be Z-Trip, one of the legendary Bombshelter DJs from Phoenix, Arizona. A recent release under the Future Primitive banner featured Z-Trip and fellow DJ Radar mixing a musical history of hip hop on five turntables.

Yes. Five. "We wanted to get him here while we could still afford him," laughs Wyatt. "On the disc, he mixes rock and hip hop: a history of modern music. He's also played all the big breakdancing battles." In addition, a member of Calgary's Voltus 5 crew, DJ Cereo, will be able to indulge in his favourite kind of beats for the benefit of all in attendance.

Welcome to the jungle

"Jungle isn't nearly as big in Calgary as it is in Edmonton, I think, and Cereo often only gets to play hip hop down there," Wyatt explains. "Here he'll be able to go off and play some wicked jungle." Needless to say, this will not be one of your standard MuchMusic hip hop jams. No, Heartbeats is more about where hip hop is going rather than a festival for gangsta poseurs. Wyatt shuns the mainstream notion of hip hop: to him, hip hop is a colourless genre without boundaries. "To me, there's not much difference between hip hop, breaks or jungle, except maybe the speed of it," Wyatt concludes. "It's all about the beat." ☐

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Long tosses away an old Wig

Rocker finds his
roots with Reelfoot

By STEVEN SANDOR

Rock 'n' roll was spawned when country music was married with soul and blues. So should it be any surprise when a rock artist returns to those roots?

P.W. Long, former lead singer of hard-edged Motown bands Mule and Wig, is the latest musician to make that journey. Back in '97, when

Long—who now splits his time between Georgia, and Virginia—hooked up with ex-Jesus Lizard drummer Mac McNeilly and ex-Hair-wash bassist Dan Maister, the result wasn't the rock-out-to-the-max disc many listeners expected. Instead, *We Didn't See You on Sunday* was a gritty collection of country-rockers and acoustic laments, the kind of stuff you'd listen to a hot prairie afternoon while sipping Jack Daniels and looking for your lost dog. In fact, the best song on the CD, "Aw, Bruiser," is about a lost dog.

Now, P.W. Long's Reelfoot returns with a new CD. But there isn't anything countrified about *Push Again*. New pianist Mark Boyce was added to the mix, and Long's newest songs owe far more to the blues than they do to bluegrass.

"When I made these records, I wasn't interested in creating any

style in particular," says Long. "I didn't think, 'Well, this is a blues song' and 'This is a country song.' I'd rather let the listener make those decisions. Neither of these albums followed a grand plan."

roots

P.W. Long • New City
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draining experience

"Sometimes, touring solo just frustrates me," says Long. "You just have to fight the malaise. It's hard to get on for a few days when you're by yourself. There's no other bandmates to help pull you along. Sometimes when you play alone, music really does feel like work."

"Selecting songs is also a trick," he continues. "Some of the mellower stuff is easy to use, but some of the more rock 'n' roll songs don't work

solo. But a lot of the songs we recorded started out as acoustic songs—we just made them sound fatter in the studio. So it's easy to strip them down again."

It's still country-rock to me

Long's attitude hasn't changed much from his rawk days with Mule and Wig. While the genres have changed Long's musical approach hasn't. In his mind, there isn't much difference to making a balsy punk release and a balsy roots-oriented effort.

"Mule was really a country band where we all played really hard," says Long. "The guitars could get really rough. When I was with them, I just started playing guitar, and now I've evolved musically. Because, as an artist, if you don't evolve, what's the point of doing more?"

After Long finishes this tour, he hopes to do a string of dates in Eastern Canada and then get back to the



P.W. Long

studio. For Long, the tough thing is writing lyrics—he finds it difficult to come up with just the right line.

"I'm not the kind of guy who can write all that well on the road," he says. "I can come up with riffs, but I have a hard time coming up with the lyrics to match. For that, I need the peace and quiet of home."

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The Renaissance man of rockabilly

Ray Condo reflects on his convictions

By DAVID DICENZO

If Ray Condo ever decided he'd had enough of playing music, finding something to occupy his time wouldn't be too difficult.

Lecturer. Teacher. Advisor. Any title would suit the cerebral Condo fine, considering his convictions are as strong as his rockabilly/Western swing sound is unique. The Vancouver vet is a traditionalist in the truest sense of the word—a student of music history, as well as a part of it.

Condo speaks with utmost calm, his sure grasp of the subject obvious even over the phone line. His take on the industry is critical to say the least, as he explains how dramatic changes have affected music and society in general.

"The big difference between now and the earlier part of the century would be TV and technology," Condo begins. "It did a lot to kill a certain amount of folk culture. There used to be a language that everyone could share. I don't know if there's any cohesion now."

There's been a complete turn-around in the way music is heard—and seen—in the last 50 years, he says. And one of the catalysts was the rumphaking King himself—Elvis.

"Everything is so image-oriented now," says Condo. "Before TV, there really was a radio culture and image wasn't that big a deal. People actually listened, and they would hear the music before seeing the artist. Elvis was the first one to rely



Ray Condo and his Renaissance

on image.

"We've gotten to the point now where music is backdrop for a video."

From thrash to tradition

It's too simple to write Condo's thoughts off as that of an older musician falling behind the pack. In fact, it's plain inaccurate. Years ago, Condo was part of the thriving punk scene on the West Coast. He was eager to dabble with the new sound, especially after his exposure to the "hippie rock shit" of the '70s.

"The punk thing, by '84, looked like it was over for us," recalls Condo. "It was such an exciting time in Vancouver but after a while, I wasn't relating to the thrash and angst. I started to get more serious about my historical studies in music. Punk was very refreshing and necessary [at the time], and more of a statement than a great art form."

From there, Condo began experimenting with the more tradition-

al forms of music he had always found exciting—rockabilly, Western swing, country, roots... real music. But Canada wasn't exactly a breeding ground for the type of sound he sought to play. Europe? Maybe America? Definitely. But Canada? It was simply a matter of demographics.

"There was a younger, smaller population here," explains Condo. "Kids are constantly looking for other things—10 years ago, it was really bleak."

"There's also a certain anti-Americanism in Canada," he continues, outlining one of the reasons he feels rockabilly and the like suffer in the North.

Retro revival a relief

But Condo sees a light at the end of the tunnel—the whole "retro" movement is a good thing in his eyes. Something like the swing revival, even after having entered the nauseating realm of commercial Gap-dom, does a service if it means more people hear of the greats like Benny Goodman.

For this West Coast Renaissance man, life is about more than merely critiquing—it's about playing, usually with his band the Rico-

chets at his side. The union with Jimmy Roy (steel guitar and second lead guitar), Steven Nikleva (lead guitar), Clive Jackson (standup bass) and Steve Taylor (drums) probably means as much to him as the history of music itself. Condo figures you play music because you love it—not to make a career.

"It's just a matter of vibrating—music's a spiritual form," he says. "It feels really good when you get it right."

Perhaps as good as speaking with an artist who not only knows the notes, but also how and why they got there.

prevue

The Big Rock Valentine's Hootenanny featuring Ray Condo and the Ricochets, the Deadcats, Old Reliable, Tom Phillips and his Men of Constant Sorrow and the Mike MacDonald Band • New City Likwid Lounge and New City Suburbs • Feb. 13

Deadcats count their Millions

Quartet serves up hillbilly punk Western style

By DAVID DICENZO

In some ways, hockey is the perfect metaphor for music. To play at the top level, you have to be dedicated to honing your skills and performing with consistency on a night-to-night basis. It requires focus, energy... aw, forget it—if Deadcats guitarist Mick Tupelo wants to talk hockey, let's talk hockey and skip the New Agey, philosophical shite.

He's eager to explain what the hillbilly/surf/punk quartet's all about, but his Canucks have been making some transactions of late (e.g., booting head coach Mike Keenan) and the jury's still out on what it all means.

"It's a good move," says Tupelo. "If they can't win under Crawford, well... But they need a good goalie—Snow's second-rate."

Ouch—sorry, Garth.

What's far from second-rate is the primal, high-octane sound the Deadcats have developed since their debut gig, which appropriately took place on Friday, January 13, 1995. The format has been a virtual

dream come true for Tupelo, who gets a taste of all the things he digs most.

"I come from a punk background, but I always liked rockabilly too," he says. "It's a combination—a chance to play both."

The band's latest CD, *Millions of Deadcats*, grabs your attention instantaneously—if the countless wailing guitar-filled tracks don't do it, then the sexy, naked, tattooed cowgirl on the disc's back cover will. One word describes both the music and art: invigorating.

Come on baby light my gutbucket

The Deadcats (Scooter on gutbucket bass, Chopper on guitar and Buzz on drums) can definitely play, but the four walls of the studio can't approximate the energy of a live show. Tupelo warns that anybody who turns up at the Edmonton gig hoping to catch some slower-paced swing may be in for a shock. The best gigs usually end with the drums and gutbucket being lit on fire.

"If we get a really good crowd, it's mayhem," he says. "We sorta feed off the crowd."

And for added inspiration, E-town audiences should keep in mind that the Deadcats take mental notes while they're playing—for the record, there's a Calgary show penciled in for the band the night before they arrive here.

"We like to compare the two," laughs Tupelo.

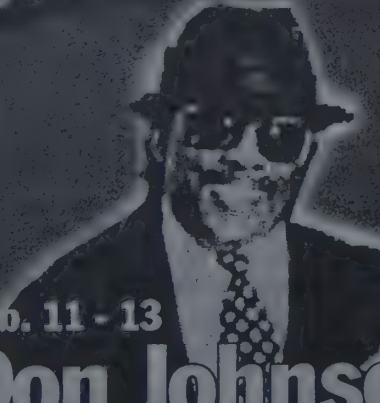
So he'll just find out what we already know. Cowtown sucks.



Deadcats

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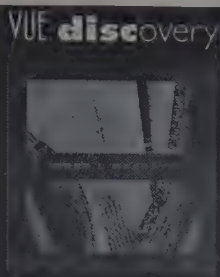
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Johnny L. Magnetic (XL Recordings)

After his dark debut *Sawtooth*, drum and bass artist Johnny L. seemed destined to join the ranks of Phish and L7, but *Magnetic* arriving the dance world intelligent as *Real* (what's a dance floor?) At the time, drum and bass seemed to be headed for the backless music meant only for the elite. There's no denying that it's a more sophisticated style than, say, house, but it provides just as good an excuse to tear up the dance floor. Johnny L. seems to have realized that drum and bass is beginning to rediscover its funk roots, with artists like Gravedigger, Fats Pashay and even popper boy Goldie pushing the genre towards a slower, more immediate sound.

With *Magnetic*, he's shed some of the shadows and begun to concern himself with getting you out of the armchair. The most obvious shift is the density of the music he's included here. While *Sawtooth* was sparse and razor-sharp, *Magnetic* is a little more voluptuous. *Intasound*, which opens the disc, is more like a coda to the past, as old snippets mutate into a jarring slew of electronic funk. From thereon in, he introduces vocalists and organic samples, further distancing himself from where he's been. Lady Kier, the former vocalist for Deep-Lite, lends her pipes effectively to "Accelerate." Here, Johnny L. creates a full-on beat for Lady Kier's stunning drive. Voice in cruise over, resulting in an absorbing listen that compels you to move.

On the same note, "20 Degrees" sees Silvah Bullet attacking the muscular rhythm with a fierce vocal intensity. Tracks like "Signal Unseen" are the ultimate evidence of how far Johnny L. has come from the darkness. Here, he lets the rhythm flow without the extra baggage of whirling hi-hats and effects. The bass grows, literally. Yet there are points throughout *Magnetic*, where you get the sense he isn't ready to abandon the shadows completely. At times, the beats seem to verge on the edge of a nightmare, and you realize that you're not in Kansas anymore. This is his world, and he has only begun to explore its diversity. Releasing two disparate discs so close together in his career, so equal in quality, indicates that Johnny L. has only just begun to shake himself. **★★★★**

—Dave Johnston

Ani Difrancio Up Up Up Up Up Up (RIGHTIOUS BABE RECORDS)

After 10 full-length releases, it's not Ani Difrancio's guitar skill, songwriting or lyrical approach that makes her CDs consistently enjoyable. No, her true strength is in being able to present familiar music—the distinct Ani sound—while still turning it into something fresh and non-derivative. Tracks like "Jukebox" and "Angry Anytime" contain trademark Difrancio sounds—the percussive guitar style and rolling self-observation tune, respectively. But just when you think you've heard it all

New Sounds

This week's newest discs

before, she slaps a Wurflizer or an organ into the mix. Heck, a couple of tracks even contain vocal pressing, à la the all-but-defunct spacephone. The overall feel of the disc is slightly more funky, a touch more bluesy. Although a few of the tunes are pretty straight-ahead Ani folk ("Come Away From It"), these end up being the least interesting selections. Songs like the five-minute "Angel Food," where Difrancio's vocal approach seems to be a mixture of yodeling and hiccups over a low, soulful groove, are the most interesting. Overall, Difrancio has managed to create a disc that sounds like her, yet is unlike her last nine. Even though this approach has pissed off fans in the past—just remember the uproar surrounding *Dialate*—it's what's kept Difrancio one of the most vital, just-left-of-centre artists out there. **★★★★**

—Ken Kishin

Ario Guthrie Alice's Restaurant (METRO-GOLDWYN-MAYER)

It was back in 1965 that Ario Guthrie dumped a load of garbage in the wrong spot, was arrested for littering and wrote about his experiences in the '60s protest anthem "Alice's Restaurant Massacre." The witty folk classic was one of the defining songs of the "Make Love Not War" decade. Before the '60s ended, the comic monologue about the singer's troubles with the police and the draft board inspired a movie. The song's honest, straightforward delivery has stood the test of time, having been re-released several times over the last 30 years. This Metro-Goldwyn-Mayer re-release is unique, though, in that it features an enhanced CD track following the standard audio program on each disc. This enhanced CD allows computer users to watch the movie's theatrical trailer and gain access

to the Rykodisc/MGM website.

The new technology sounds impressive, but few of the remaining tracks on the disc have the genius of "Alice's Restaurant Massacre." Joni Mitchell's "Songline Aging Children Come" is delivered sweetly by "Jagger Outlaw" and some interesting harmonies make the choir's version of "Amazing Grace" worth a listen. But "Car Song" is a mindless ditty. "Wedding Festivities" is a blues jam that goes nowhere and the guitar solo on "Travelin' Guitars" is lame. **★★**

—Colin Evans

Sonichrome Breathe the Daylight (CAPITOL/EMI)

Think of the rock bands of the '90s who have enjoyed crossover success at the top of the pop charts—Pearl Jam, the Goo Goo Dolls, Bush X.

Sonichrome, from song to song, try to be all of those bands. "Over Confident" is just like the Goo Goo Dolls, while singer Chris Karn's voice takes on a remarkably Eddie Vedder-ish tone for "Step on Outside." "Pack Up and Leave" sees Karn leave his Vedder influence behind while producing the same nasal whine as Gavin Rossdale.

And that's why Sonichrome's CD is so damn annoying. At no time do you feel like you're listening to a band that's just happy to do things their way—well, maybe with the exception of the instrumental jam in the disc's aptly-titled final track, "Self-indulgent."

If you're into greatest hits collections, Sonichrome may be for you. After all, their imitation of top rock acts is impeccable. But if you want some substance, shy away from *Breathe the Daylight* and buy something more intellectually stimulating... like the Spice Girls. **★**

—Steven Sander

Classical Notes

— continued from page 15

treated me as a human being.)

But back to the concert. Seeing as it takes place Valentine's Eve, the concert is titled *A Steamy Evening at the Cathedral*, and the programing appropriately consists of the 30 greatest love songs of all time. (As chosen by the performers; all I can say is there better not be anything from *Cats*.)

And I'm making a fuss over the pianist because, you see, in this case he's the point of the concert: it's a fundraiser to assist the cathedral's plan to purchase a grand piano for Spurgeon, All Saints' musical director. In an unrelated conversation a few weeks ago, John Mahon said to me, "Jeremy is one of the pianists in this city who would make the best use of a grand piano."

I tend to agree; Spurgeon's résumé is impeccable (he won the coveted Prix de la Classe-Virtuosité from the Geneva Conservatory) and I've heard him play—recently, I witnessed him single-handedly turn a derivative, obviously hastily written new piece into something worth listening to.

And to top it all off, there will be complimentary champagne and strawberries, as well as fine wine, desserts, "the best coffee in town" and red roses. To all you guys out there who forgot Valentine's Day was this weekend—you could do much

worse than tickets to this concert as a last-minute present-slash-date.

Mmmmm... Zakusta!

The Canadian Institute of Ukrainian Studies will present *Zakusta!* (Ukrainian for "appetizer") on Feb. 16 at the Timms Centre. It's a moderated informal discussion about Eastern European music, featuring ESO maestro Grzegorz Nowak and the Nevada Symphony's Virko Baley. For info, call 492-2904.

Wait for it...

Space considerations made it impossible for me to review Edmonton Opera's production of *La bohème* while it was still running—well, hopefully another week won't make a difference, 'cause I'm out of room again. **★**

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THEATRE notes

By PAUL MATWYCHUK

Backstage romance

Valentine's Day arrives this weekend, and in honour of this romantic quasi-holiday, I asked some of the attendees at the opening night of *Tartuffe* for their opinion on falling in love while putting on a play.

"It's great fun, and not at all based on reality," says Sheri Somerville. That seems to be the prevailing opinion: "It always happens, and it's always messy," says Vern Thiessen. "How can you face them in the Next Act the next day?" asks Andrea Martonuk.

Tartuffe director Glynis Leyshon had the most eloquent reply: "It's like a ship-board romance," she says. "It's not real. Especially when you're doing a Shakespearean romance—you're given all these wonderful words and of course you're seduced. But then the run is over, and those words don't mean anything

anywhere."

However, the Citadel's Troy Funk sticks up for romance, pointing out the large number of theatrical couples in Edmonton. "Plus," he says, "the whole rehearsal process creates a kind of love—perhaps not a romantic love, but a kind of intimacy develops." Trevor Anderson confesses, "I once fell in love with an octogenarian season ticket-holder, but she left during the intermission."

And Ben Henderson offers the most seasonal advice of all: "Falling in love," he says, "is always advisable."

Just perfect

The 2000 and One-Act Festival played to healthy-sized crowds last weekend. I was only able to attend on Saturday afternoon (cut me some slack—look through *Vue's* arts section this week and see how busy I was), and so only saw one of the winning productions: See *Bob Run*, whose star, Marynke Giere-Malko (deservedly) shared the award for Outstanding Performance with Just's Michele Vance Hehir. (It obviously helped in this category to have a crazy three-part name. [Hey! — Ed.] Just, a new one-woman play by Trevor Schmidt, also won Outstanding Production.

"The acting was so good, the script was good; the show just had all the ele-

ments I like to see," says Ron Jenkins, this year's adjudicator. "Michele had taken a lot of time to work on the show, and she gave such a heartfelt, vulnerable performance."

Christopher Durang's *Wanda's Visit* was runner-up as Outstanding Production, but Amy de Felice prevailed as Outstanding Director. Jenkins says the choice was agonizing, "especially," he says, "since all the plays were so different, and especially when this Festival isn't really about competition, but about doing theatre for the love of it."

In March, Just proceeds to the provincial finals in Calgary. Those of you who missed it can catch it this August at the Fringe.

Medieval Kniefel

The newest, and most unlikely, theatrical venue in Edmonton is Celtic Hall, the massive medieval-style restaurant on 32 Ave.

Randy Brososky (of the 1998 Fringe hit *God: An Unauthorized Biography*) has devised the entertainment. He says it's a Blockbusterish combination of live music, magic and interactive theatre reminiscent of the outdoor shows at the Fringe. He'll be presenting a new show every two months starting February 11; an ever-changing lineup of "special guests of the Fringe."



Some actors from the Celtic Feast

King" will provide extra variety.

The motto of Brososky's company, Randwolf Productions, is "You will be entertained," a slogan that seems even more threatening when you get a gander at the large sword Brososky wields in his publicity photos.

Hammered by the critics, and now this

Studio Theatre's 50th anniversary celebrations are almost over, but you can still relive the event by purchasing an Anniversary Program.

It's a slim but handsomely produced volume containing a thorough history of Studio Theatre, fascinating pictures of past productions and many entertaining anecdotes. (I especially liked the one

about the theatre-loving janitor who rearranged his schedule so he could clean the theatre during rehearsals.) It costs \$10.

Thursday's performance of *As You Like It* provided an all-new Studio anecdote. The play is set during autumn and winter, and by the final curtain, the stage is covered with a blanket of fake leaves and snowflakes that must be gathered, sorted and reused at the next performance. Unfortunately, the nails that Orlando uses to attach his poems to the trees of Arden got mixed into the pile of debris from Wednesday's show. Thursday's show turned dangerous as nails dropped unpredictably from high above the actors onto the stage.

Talk about nailing a performance. (Rimshot.)

As You Like It... or lump it

50th anniversary play a little less than golden theatre

By PAUL MATWYCHUK

There were many speeches to be made before the performance of *As You Like It* got underway last Thursday night, the caper to a week of celebrations surrounding Studio Theatre's 50th anniversary. I have no connection to Studio Theatre, but it gave me a warm feeling all the same to hear Gordon Peacock reminiscing about legendary past productions and reflecting on a rich half-century of accumulated theatre history.

The play that followed was a disappointment, though. *As You Like It* is one of the most cheerful of all of Shakespeare's works, but this production seems to have been infected by the spirit of the melancholy Jaques, the unhappy character who in this version, roams through the forest of Arden in a heavy black overcoat and carrying an umbrella.

Director Susan Ferley has placed the action of the play in an Edwardian setting, but the story remains the same. Fraternal rivalries between a pair of dukes and a pair of aristocratic brothers culminate in the banishment from court of noblewomen Rosalind and Celia. The two women take refuge in the forest, where, ostensibly to protect themselves, Rosalind disguises herself as a boy and takes to calling herself Ganymede.

There's something strange about a production of *As You Like It* that fails to get much comic mileage out of Rosalind's gender-bending masquerade. Caroline Cave looks tres Sylvia Scarlett in her linen suit and vest, and the scene in which Ganymede pretends to be Rosalind for the lovesick Orlando is fun, but the playful, mercurial Rosalind somehow never emerges as the play's guiding spirit.

How Preuss can change your life

Instead, it's Clare Preuss's Celia who commands your attention. When I talked to Preuss a week ago, she told me she had always been drawn to Celia's selflessness and loyalty; Preuss makes those humble qualities seem like the attributes of heroine. When Celia flees into the forest, she naively dresses like a shepherdess out of a storybook illustration, and it's one of the beauties of the play that even though life in Arden has its hardships, Celia actually finds a storybook romance of her own. Garrett Ross and

Suzanne McDowell, as the rustic lovers Silvius and Phebe, also make a strong impression in smaller roles.

The production looks absolutely smashing—Narda McCarroll, especially, has made the most of what must have been a lavish costume budget. It almost becomes a running gag, for instance, that the men in the exiled Duke's entourage wear a different set of sporting togs each time they appear. Lee Livingstone's set features a simple arrangement of tall poles that double as the dark corridors of court and the trees in Arden. Many of the scenes in the forest take place as leaves gently fall from the sky onto the actors, and at one point there's even a snowfall. It's a magical effect, but when leaves start falling again in the next scene, time confusingly seems to be zooming by faster on the set than it is in the script.

The speeches don't zoom by—Jaques's "seven ages of man" soliloquy, for instance, seems to take ages itself. I am told that the previous evening's show, before an audience of Studio alumni, had a lot of energy. I'm glad to hear it. Studio Theatre is one of the cornerstones of the Edmonton theatre world and everyone at the Timms Centre that night hoped it would never run out of steam.

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Mix

Citadel Theatre enters the Skylight zone

Love is the engine and politics the road in provocative play

By PAUL MATWYCHUK

David Hare is the rare serious contemporary playwright whose work continues to reach a wide popular audience; his demanding, deeply political work is an anomaly in the theme-park atmosphere of 1990s Broadway. Hare's certainly no cynical gimmick man, but he has definitely shown a knack for stirring up controversy and getting publicity not just out of his plays, but from the very circumstances surrounding their production as well. He carried on a bitter public argument with powerful *New York Times* critic Frank Rich when Rich gave *The Secret Rapture* a disappointing review, and the judicial use of a little onstage nudity has made Hare's current play, *The Blue Room*, one of the most talked-about Broadway productions of the '90s.

Skylight hardly needed any extra hype, though—it was instantly hailed as one of Hare's finest works. On one level, it's the simple story of two ex-lovers. Tom Sergeant is a wealthy restaurateur who, grief-stricken following the death of his wife, pays his first visit in years to Kyra Hollis. At one time, Kyra was Tom's family babysitter, a close business associate, a friend of Tom's wife... and Tom's mistress. However, she fled the relationship, took up residence in a shabby apartment and began a new, financially unrewarding career as a schoolteacher to underprivileged children. Tom puts up a brave front, but it soon becomes apparent how deeply he misses Kyra and wants to rekindle their romance.

But politics is never far from Hare's mind, and on another level, the play is an exploration of Britain's class system as well as a debate between two figures on opposite ends of the political spectrum. In one virtuoso scene after another, Tom sticks up for the bottom-line values of the neo-conservative businessman while Kyra defends the altruistic values of the liberal. It's not a black-and-white situation, though; neither Tom nor Kyra are as happy or satisfied with their situations as they initially let on.

"David Hare's head is a busy

place," observes Kristen Thomson, who plays Kyra in the Citadel's upcoming production of the play, presented in the MacIab space. "The truth is, a lot of actors like that part of doing plays; they wonder, 'Do I get to do something relevant?' It's wonderful simply to do something important, where you don't feel as though you're sacrificing politics for theatre."

Her co-star, Leon Pownall, agrees. "It's a very clever play," he says. "But it's important to remember that Hare describes it as a love story. He weaves the love story between these two people into a tapestry of Thatcher-era England. And so

the play presents a great intellectual challenge for an actor. Often, you reach the point as an actor where someone offers you a part and you think, with some dissatisfaction, 'This is no challenge.' Well, this one is a challenge: a challenge of the mind, and a challenge of the emotions. Actors are communicators, and this is tough stuff to communicate."

Transparent motives

Thomson describes the politics of the play as a "transparency" through which we see the love story. Locating the subtext of each scene was one of the biggest challenges for the two performers—in almost every exchange, Tom and Kyra's surface topic is a mask for their real topics.

"Luckily," Thomson says, "Leon has a very sophisticated, analytical mind. And you need a sophisticated mind to do this part. The language is so dense that it's very hard to see through it, but Leon was able to point out some of the most important moments in the play—where Tom would appear to be talking about business, say, but in fact he's talking about meeting Kyra. He has such insight into the intellectual and emotional depths of each

scene."

"These are two people who spend the play trying to justify what they've done," says Pownall. "But people who do that are on very thin ice. Either you believe in what you've done or you don't, and you only defeat your own argument when you begin speaking at length, explaining yourself. In the margins of my copy of the script, I've written over and over next to Tom's speeches, 'Justification! Justification!'"

Actor's hangups

Pownall has a terrific speaking voice—even over the telephone, his dismissive cries of "Justifica-

tion!" ring out with a thrilling theatricality. He has a way with a speech, which is fortunate because Tom Sergeant is the kind of dialogue-heavy role that can provide a real showcase for an actor. Michael Gambon's performance in the part in London and on Broadway was one of the more celebrated star turns of recent years. I hesitate to even mention that fact, though; some of the tensest moments I've ever had in an interview came while I was talking with Pownall and brought up Gambon's name one time too many. (In fact, Pownall became so annoyed that he hung up on me less than five minutes into our

interview.) He was probably right to be miffed, though. After playing the part in Manitoba and at the National Arts Centre in Ottawa, the role of Tom certainly belongs as much to Pownall as anybody else. And Pownall probably has the most awe-inspiring résumé of any actor I've ever talked to. This is a true man of the theatre, ladies and gentlemen. Over the course of his distinguished career, Pownall has played everyone from Romeo to Lear, Feste to Hamlet, Henry VIII to Joseph Stalin, Matthew Cuthbert to Long John Silver, Elvis Presley to Dylan Thomas. He was nominated for a Gemini for his performance as Dr. Ewen Cameron in the CBC miniseries *The Sleep Room*, and has appeared on every made-in-Canada TV show you can think of, from *Road to Avonlea* and *Street Legal* to, well, *Kung Fu* and *The Beachcombers*. He's a founding member of three of the theatres and has served as the artistic director of four. Pownall has not emerged unscathed from all those experiences, however. As his bio reports, "In stage fights, he has broken two fingers, separated a kneecap, been knocked unconscious and been stabbed in the big toe."

Luckily, playing Tom Sergeant in *Skylight* doesn't seem to pose him any physical danger. On the other hand, though, Michael Gambon reportedly internalized the character's inner turmoil to such an extent that during one performance, he doubled over with a case of acid stomach. (There I go again mentioning Michael Gambon. Heavens above, what is the matter with me?)

In recent years, Pownall has taken up directing, with productions of Shakespeare, Pinter and Brecht to his credit. By coincidence, the director of this production, Diana Leblanc (a Sterling award-winner for her work on Edward Albee's *Three Tall Women*) is also a respected actress. This overlapping of talents made for an unusually fluid rehearsal

process.

"One thing that's amazing," says Thomson, "is that Diana talks to you with the vocabulary of an actor. She speaks the language of character development, of how to communicate to an audience. For me, she was able, with very few words, to make very sweeping suggestions for where to take the character."

Enough rope

Pownall also enjoyed the egalitarian atmosphere that Leblanc created. "I've always felt that the definition of the director has gone overboard in the late 20th century," he says, expounding on what is obviously one of his pet topics. "There's this modern notion of directors descending from a long rope to bestow their glory on the theatre, and that's just a lot of rubbish. I've always seen the role of the director as the person who gets the actors communicating with each other. The director should simply be one of the leaders of the community of the play who helps get the thing done."

Ironically, though, one of the main themes of *Skylight* is the enormous difficulty, if not the impossibility, of people of opposing classes or political persuasions to communicate with each other. Some have called the play pessimistic, but Thomson disagrees. "I see lots of glimmers of hope in the play," she says. "As I play the part, the characters' politics are a huge stumbling block. It's true, but what really catches them up is their inability to forgive each other's betrayal. I also think it's a hopeful act on Hare's part to stage this political debate between two people who are in love. *Oleanna*, for instance, is a political debate between a man and a woman, but there's nothing to connect them. You come out of that play feeling angry; you come out of this one just feeling sad."

Pownall, for his part, takes care to point out the humour of the play. "It's the essence of wit," he says. "This is a play that shows two agile minds playing games with one another."

"We've set out to let the love story be the engine of the play," Thomson concludes, "and have politics be the road we're negotiating. And audiences have been surprisingly attentive. It's remarkable to be debating neoconservative versus socialist values for two hours, and to see people crying at the end. This play will go into your mind, your world view and your heart, and tell a story that appeals to all those locations."



Photo by Gordon King

A dick and a couple a dames

Gunmetal Blues ain't bad, ya see

By EVA MARIE CLARKE

I HAVE NOTHING but respect for a cast that can pull off a great performance in front of a Sunday matinee audience of 12. Having previously been the poor sap in that position, I can say with great sincerity that the situation tests

the limits of an actor's craft and endurance.

Then again, how could the cast of *Gunmetal Blues* fail? After all, the cabaret-style musical boasts a suitably cheesy yet clever script and some great tunes. Moreover, director Thomas Usher has assembled a cast that brings some smart, fast-paced acting and great pipes to the stage. To top it off, Randy Mueller tickles the ivories with commendable skill.

The plot is as labyrinthine as anything Raymond Chandler could have dreamed up. The hero of this smoky piece, the honourable yet world-weary private dick Sam Galahad, is hired by the sensuous, mysterious blonde Laura Vesper to find a certain Jennifer Wasp, daughter of

the sleazy real estate mogul Anton Wasp. Wasp Sr.'s done himself in, but the finger of blame points to Jenny She, coincidentally, is the girl Galahad fell in love with 10 years ago and

has longed for ever since. (A poignantly melodramatic flashback reveals she stole his heart over drinks and a 10-minute conversation in the seedy Red Eye Lounge—but who am I to question the divine past?)

Hey Hansi, pass me aplomb

Complicating Galahad's task are the aforementioned Laura, and two other blondes: Princess, the bag lady with a secret, and Carol Indigo, the Red Eye's tippy chanteuse. The four women's roles are played with

aplomb by Hansi Klemm, who manages to create four distinct characters. Her bravura portrayal of Carol Indigo, especially in the song "There are Blondes," is lots of fun.

Lurking behind every false turn is Buddy Toupee, the thwarted concert pianist-turned-lounge player. He's understandably bitter: "I no longer play Bartok, I just hear bar talk through all I play." Mueller handles Toupee's oiliness with good humour while rolling out some fine bluesy tunes; he also contributes a few great bits as the play's minor villains.

Needless to say, the success of the show rests in the hands of Sam Galahad—and Timothy E. Brummond delivers in spades. Most people look a little silly in a fedora, but Brummond makes it work. He's one of those actors you can't tear your eyes from, especially when he pulls a gun or romances the femme

fatale(s). Brummond possesses a powerhouse baritone guaranteed to knock your socks off at close range. He's also blessed with the sly style of humour that makes lines like "Still having trouble with that pesky prehensile thumb?" seem less corny than they really are.

But not all is perfect at the Red Eye Lounge. There's some rocky ensemble singing, making a couple of the numbers difficult to endure. Also the sheer size of the grand piano makes some poorly blocked parts hard to see. (Plus, Mueller's double duty as sound-effects operator is a bit off-putting—especially when the play button goes "clunk.")

Overall, though, *Gunmetal Blues* delivers a pretty good bang for the entertainment buck.

Here's lookin' at you.

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Alexandrowicz uncorks *The Wines of Tuscany*

By ALEXANDRA ROMANOW

With *The Wines of Tuscany*, Conrad Alexandrowicz has created a blend of humour, sex, opera, the art of winemaking, travel and love lost as potent as anything in a connoisseur's wine cellar. Wild Excursions Performance has won unanimous critical acclaim for the show during its current cross-country tour, which wraps up this week at Workshop West Theatre.

A one-act "physical theatre" piece for two males, *The Wines of Tuscany* is a man's reminiscence of an Italian trip he took with his lover, who has since died of AIDS. Opera aficionados and oenophiles both, the two head off in search of the country's best red wine. As his lover grows sicker, their quest for the wine becomes ever more desperate and the wine becomes a symbol of an aesthetic experience so powerful that it is the very elixir of life.

Headly stuff indeed.

"I first had the idea to do a piece about issues of traveling and illness back in 1992," says Alexandrowicz, Wild Excursion's artistic director. "I'd heard a story about someone who was quite sick with AIDS but was determined to travel to Europe once in his life. Amazingly, his illness went into remission and he was able to tour Europe for six weeks. I thought the intensity of a trip like that would be incredible. Soon after, I did a movement monologue about wine. A while later, I was in Newfoundland and I had a dream about Tommy Sexton, who had recently died, in which the two of us were traveling on a train. After that, I began writing the monologue that eventually grew into *Wines of Tuscany*."

In 1995, a performance of a 15-minute excerpt from the piece received a positive response, prompting the New Play Centre to approach Alexandrowicz about a co-



The Wines of Tuscany

production for their upcoming season. The show was a hit and runs at Calgary's High Performance Rodeo,

theatre

THE WINES OF TUSCANY
The Wines of Tuscany
• Workshop West
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Toronto's Tarragon Theatre and Victoria's Belfry followed. "Original," "memorable," "clever" and "extraordinary" are just a few of the adjectives critics used to describe the show.

"The work I do is difficult to categorize because I cross so many lines," explains Alexandrowicz. "There's comedy, but the piece deals with serious material. It's avant-garde, yet because of the content, it's really accessible. My work deals directly with big emotional subject matter and, because of that, a lot of post-modernists don't like it; yet, my work has toured regional theatres. I've realized that there is a lot of interest in crossing into other disciplines, as we've had a number of sold-out shows and really great response from the audiences. What's most gratifying for me is the range of people coming to and really enjoying the show. The audience includes older people, young people and middle-aged straight couples, proving that *Wines* doesn't just appeal to gay men."

Wine, women and song

With material this dense, how could its appeal be limited? Throughout *Wines*, Alexandrowicz draws parallels to the play's terminally-ill hero-

nist and Verdi's *La Traviata*, particularly the consumptive courtesan Violetta, who shuns commitment for the immediate pleasures of "living in the moment." As a former professional dancer with Winnipeg Contemporary Dancers and Toronto's Dance-makers, Alexandrowicz understands how to use dance as an effective storytelling device. In his hands, the immediacy of movement juxtaposed against opera's cultural icons and the poetry of the spoken word paints an entertaining yet poignant picture.

"The whole work evolved quite seamlessly," Alexandrowicz says. "Using opera to tell the story seemed a natural choice and what could be more perfect than *La Traviata*? It became essential to portray the huge emotions of *Wines* in ways other than by naturalistic dialogue and movement allows the actors to do so effectively. This is a play full of extravagance and it both celebrates and mocks romantic love as portrayed in the classical art forms of opera and ballet. As the great art critic, Kenneth Clark, once noted, 'That which is too silly to be said can be sung,' which I've paraphrased to 'What is too silly to be said can be danced.'"

Silly yet sad, larger than life yet incredibly intimate, *The Wines of Tuscany* offers audiences a unique theatre experience that examines the age-old subject of love in a fresh new way. But unlike an upstart Bordeaux Nouveau, this is a work that has aged well, like a full-bodied, satisfying Merlot. Cheers!

Musical could teach pros a thing or two

By PAUL MATWYCHUK

There's no plainer way to state it: Grant MacEwan's production of *Me and My Girl* is absolutely fantastic. There's often a tone of condescension to praise for student productions like this one, and I hope I can avoid falling into that trap, because this joyful musical comedy is the best show in town, bar none.

Part of the pleasure of the show is its unabashedly silly and inconsequential book—it's the story of Bill, a lower-class Brit who unexpectedly inherits a fortune and an aristocratic title, and who reluctantly undergoes a crash course in upper-class manners. Stephen Fry was responsible for revamping the original 1935 script, and it's a fun mix of sophisticated class satire and lowbrow one-liners. (Fry doesn't even hesitate to throw in the old "Do you enjoy Kipling?" joke.)

Part of the pleasure comes from the cheerful score—not just standards like "The Lambeth Walk" and

"Leaning on a Lamp-post," but more obscure gems like "You Would If You Could" and "Hold My Hand."

But the main pleasure comes from seeing a cast so full of so many young performers for whom future success seems so inevitable. Vanessa Sabourin, who plays Bill's girl Sally, gives a gorgeous performance of the torch song "Once You Lose Your Heart"

and then turns right around and delivers the delightful charm number "Take It on the Chin."

Million-dollar Bill

And Dave Stone is a marvel as Bill. This character's incessant joking could easily have become irritating, but Stone has a natural likability and a pinpoint sense of comic timing that's completely pleasing. He has a way of making Bill's clowning seem like the true expression of an irrepressible spirit, and not just behaviour ordered by the script.

But this entire cast is remark-

able. I predict big things for Lisa Orth, well-cast as the delectable schemer Lady Jacqueline, whose character is summed up by the hilarious song "Thinking of No-One But Me." The rail-thin Darren Donohue is a perfect partner for her; he's the quintessence of the snobby, scottish upper-class twit. Bob Rasko does a good job playing the show's least stylized character—if anyone ever needs someone to play Jeff Haslam's kid brother, look no further. And Lance Vipond, his hair brilliantined and an enormous briefcase clutched in his arms, quickly becomes an audience favourite as the lawyer Parchester, who forever yearns to sing the praises of "The Family Solicitor."

It's been ages since I've seen so much dancing in a stage musical—congratulations to choreographer Krista Monson, who has done a tip-top job of mobilizing a huge cast. And to director Timothy Ryan as well, who never once lets this show's high energy flag. It's four days since I saw it, and I'm still walking on air.

theatre

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Tartuffe isn't goofproof

Molière adaptation lacks daring of original

By PAUL MATWYCHUK

When Molière wrote *Tartuffe* in 1664, the play's theme was considered so controversial and upset so many members of the French ecclesiastical class that it was suppressed for five years. But you'd never guess how wickedly satirical this story really is from David King's modernized adaptation, which sets Molière's spoof of religious gullibility among the pampered upper classes of Vancouver's Point Grey on the brink of the new millennium.

Monsieur Orgon is now a wealthy businessman whose equilibrium has been completely disrupted by the panic over Y2K. Having convinced himself that calamity awaits the world and that a drastic moral accounting awaits him personally, Orgon is easy prey for Tartuffe, a homeless "holy man" he meets on the beach below his oceanside manor. The rest of Orgon's family sees through Tartuffe's phony-baloney guru act immediately, but Orgon falls for him hook, link and mantra and remains oblivious to Tartuffe's attempts to romance his wife and gain title to all of his property.

In the original play, Tartuffe claims to be a Catholic holy man, and the decision to turn him into a Cele-

tine prophet takes a lot of the bite out of Molière's premise. In Molière, Tartuffe ruins a happy family by mouthing many of the same sentiments that emanated from the heart of the religious establishment; Tartuffe's con game is the mirror of a much larger scam being performed on an entire nation. New Age mysticism may be popular these days, but it's still regarded by most people as

something only kooks and flakes fall for. It's an easy, overly familiar target—and one I imagine Molière would have considered too minor to be bothered with.

Servant trouble

King also miscalculates in his treatment of the main Dorine. He obviously has hoped to turn the part into a sassy, scene-stealing, crowd-pleasing star turn. Top-billed Marianne Copithorne races around in her tank tops and her funky sneakers—shimmying down trees, bragging shamelessly about her breasts and dancing across the stage while "Woolly Bully" blares from her stereo. I found all these antics more grating than ingratiating, though; I felt like I was being bulldozed into adoring Dorine before I'd even gotten a chance to laugh at her.

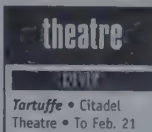
David Storch's Tartuffe, by contrast, takes his time before making his first appearance. With his dirty, worn-out black robe, bare feet, scraggly long hair and staring eyes, Storch would be convincing either as a mesmerizing guru or a member of Jethro Tull circa 1976. Storch plays

the part of this outrageous charlatan with a straight face, and it's only during a couple of well-placed small moments, when Tartuffe sees his scheme working even better than he thought it would, that Storch's controlled performance lets us see the greedy liar shining through.

Wood has chops

And Tom Wood's Orgon is Storch's perfect foil. Wood is easily the best thing in this production. I would have thought it nearly impossible to turn Orgon, who is such a blind, foolish dupe, into a sympathetic character, but Wood accomplishes the feat brilliantly. He allows you to see the all-too-human fears that have made Orgon so susceptible to Tartuffe's words. Wood, whose resemblance to Nigel Hawthorne conjures up memories of *The Madness of King George*, is such a fun, energetic stage presence—he even has trouble getting his tongue to stay inside his mouth. When he makes his exit at the end of the first act, ecstatically hopping into the wings, shedding his clothes as he goes, he makes Orgon's blissful gullibility seem like a state of grace in its own right.

The play's closing scene, in which an all-powerful character miraculously corrects an impossibly tangled situation, is staged with a lot of panache. And Pam Johnson's spectacular set lives up to one character's observation that Orgon is "living in paradise." But except for the interplay between Storch and Wood, the comedy here doesn't take off—this adaptation is about as subversive as Tartuffe is honest.



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LITTLE SHOP OF HORRORS

It's a funny thing about nostalgia. Just look at *Little Shop of Horrors*. Originally, it was a Roger Corman production, and he managed to put it together in two days back in 1960. Then it became an off-Broadway musical. What we are going to see tonight is a 1986 adaptation of that musical. It has undergone such a strange transformation, but one thing it illustrates is the power of our nostalgia for the 50s. I even wonder if when we see a trio of black female singers, and a guy in a leather jacket who happens to be a biker, if we are not actually creating a genre out of the 50s in the same way that the western became a genre, with its nostalgia for the past and a certain set of stock characters. I think that might just be how genres are created.

Another thing *Little Shop of Horrors* illustrates is the staying power of musicals, and also how they've changed. This isn't what you'd call a cutesy conventional romantic musical—not by any stretch. After all you have a lot of dark humour here. We have sadism, masochism, and a man-eating plant. We have Audrey being beaten by her man. We also have a lower-class neighbourhood—not the kind of thing we expect from Rogers & Astaire. The funny thing is that somehow, after all these changes, after the musical has undergone so much and so many people have gone away from it, it still manages to find its focus (man-eating plant and all) on love and romance.

So what is it about black comedies these days? Movies that want to focus on pain, death and suffering. I just don't understand it anymore. Why is it in such demand since the 80s, and now in the 90s? Is it because we have become so blasé about death and pain? Or, is it that our sense of irony is finally blotting out all our true feelings? Do we simply enjoy watching people get what we think that they really deserve, as they do get in this movie? I think that might be it—people getting what they deserve.

This movie is actually about self esteem. Audrey and Seymour let people push them around all the time. Audrey lets her boyfriend beat her, and Seymour takes an endless amount of guff from his boss. The funny thing is, he finally graduates and seems to develop some self-esteem, but he does it by feeding his plants his own blood. It's not a great way to start. It seems to work out at first, but this plant that looks like a genius, starts to become a blood-sucking vampire. I think it's the fact that the plant first promises the world, and then takes it away and becomes a tyrant, that finally makes Seymour snap. When he discovers that there is suddenly the threat of an Audrey in every home—Audrey II that is—he realizes that he himself is going to have to take the steps to stop this terrible monster from spreading. That's where Seymour finally does develop his self-esteem.

I said it before, and I'll say it again, this is really an odd mix of things. We have people in pain and a musical and love. It's somehow appropriate though, because you've got masochists and killer plants, sadists, songs and romance. It's about the willingness of people to endure pain, but it also prepares them for love somehow. That's where the musical part comes in. So these two things, in an odd way, blend together very well. We'll see you again for your next appointment with *Movies Worth Watching*.

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by
David
Hare

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DRIFTING CLOUDS

A film by AKI KAURISMÄKI



Kati Outinen Kari Väänänen Elina Salo Sakari Kuosmanen

cinematography: Timo Salminen sound: Jukka Lumme production manager: Erkki Astala
written, directed and produced by Aki Kaurismäki

production: Spelmäki Oy in association with YLETV-1, Pandora Film, Pyramide Distribution
production supported by The Finnish Film Foundation, The Nordic Film and Television Fund and ARTE

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Christopher Walken: funnyman?

Cinema's favourite
psycho just wants
to make you laugh

By IAN CADDELL

LOS ANGELES—Sitting in a Four Seasons Hotel room, Christopher Walken hardly seems like a monster. Or a psycho. Or a killer. Walken has been playing those roles for so long that it almost seems sensible to be frightened of him. And there was the Natalie Wood case. One night in 1981, Walken and Wood's husband, Robert Wagner, were apparently arguing so loudly on the couple's yacht that Wood, who was reputedly afraid of the water, left to go for a dinghy ride in the wee hours of the morning and drowned. That was the official story, but Walken's on-screen personality led to speculation that Wood was murdered.

Walken, who is at the Four Seasons to promote *Blast From the Past*, says it shouldn't come as a surprise that he costars in the comedy.

"I jumped at the chance to do this movie," he says. "When I was growing up and I was working in the theatre, I almost always did comedies. It was only when I started doing darker roles. And so it isn't a really new thing to me. It's just new to the movies."

In *Blast From the Past*, Walken takes on the role of Calvin Webber, a 1960s inventor who firmly

believes the Cuban Missile Crisis will lead to nuclear war. To survive it, he builds a bomb shelter for himself, his pregnant wife (Sissy Spacek) and their unborn child. When an errant plane crashes in their L.A. backyard while they're in the shelter, he becomes convinced the bomb has fallen and sets the door locks to open in 35 years. When the time comes to leave the shelter, he asks his grown

son, Adam (Brendan Fraser), to go on a scouting mission to the surface. Adam discovers a neighbourhood that looks as if a bomb has hit it, and sets out to find the things he's only heard about underground: the sky, seawater and girls.

The film's producer, Renny Harlin, and director, Hugh Wilson, both felt the scenes in the bomb shelter would be funny only if Adam's parents were played by dramatic actors. They were sure that if comedians played the roles, the interpretations would be much broader, and they wanted the comedy to come from the writing. They also believed the two Oscar winners would be credible aging 35 years.

The Ozzie philosophy

Walken says he felt from the first time he read the script that it should be left alone. "I liked the script right away," he says. "It is unusual for a movie script to be that clear. Usually, they're not that finished. It was always funny. It's a wacky story that uses the period well. The set, the way we dressed,

the mentality of that time, it's all very Ozzie and Harriet. They say things like 'Gee, hon' or 'I think I'll have a martini.' People don't talk like that. In the film, there are canapés. You don't see celery stuffed with cream cheese with paprika on the top. People don't do that anymore. You don't serve up a big mould with fruit in it, or deviled eggs. So the humour comes from those kinds of things and you don't have to overdo the playing of the part."

Since a short list of Walken's dramatic performances would include roles as crime bosses in *True Romance*, *Suicide Kings*, *King of New York*, and *Things to Do in Denver When You're Dead*, it's hard to imagine he got his start by looking like the typical all-American boy. But 50 years ago, when New York City was the centre of the live-television universe, Walken was one of many children who were brought to Manhattan from the suburbs and used as clean-scrubbed extras on TV shows.

"It was the beginning of television in New York," he says, "and every time there was a holiday and there was a show, they needed kids. They were like furniture. And kids were much more popular then. Occasionally, you would have a line, which you would forget. It wasn't acting, but it was exposure to an amazing time. My brothers used to get commercials, but I never did because I had a separation in my teeth. I have great teeth, and because of the separations, I

Blast From the Past
continues on page 27

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My Finny Valentine

Drifting Clouds
depressingly, dryly
touching

By DAVID GOBEIL TAYLOR

In Europe, all nationalities are stereotyped. The Belgians are dumb, the British uptight, the Italians lazy, the Germans obsessive-compulsive; the Finns have a reputation of being depressed alcoholics.

And films like Aki Kaurismäki's *Drifting Clouds* won't change that reputation.

"Life is short and miserable," says one minor character, Melartin, whose function it is to sum up the movie in one seminal bit of dialogue. Melartin, played by Sakari Kuosmanen, is a weary, gargantuan former doorman for the restaurant Dubrovnik. Now unemployed; he meets former head waiter (and film protagonist) Ilona, who also can't find work. As she joins him for a drink of vodka—on her—Melartin finishes his thought with, "Be as merry as you can."

The main characters in *Drifting Clouds*, Ilona (played by Kati Outinen) and her partner Lauri (Kari Väänänen), are about the dullest people ever put on screen. They never show affection toward each other, they comport themselves stiffly and correctly, they speak in curt, efficient sentences with long pauses between them and their faces are marveled of poised depression; not once do they even smile at each other or at anything else.

The movie, by the way, is billed by Metro Cinema as "A Valentine Treat"

During the course of the film, Lauri loses his job as a streetcar driver (instead of going by seniority, his employer chooses layoffs by drawing high card) and Ilona her restaurant position. Too proud to go on the Finnish equivalent of Employment Insurance, Lauri lands a job as a tour bus driver—but is disqualified because he's deaf in one ear. Ilona is taken advantage of



Drifting Clouds

by an employment agency, then finds a job working in a hole-in-the-wall dive, which is shut down by the government for tax evasion.

Lauri tries to get her back pay, but is badly beaten by the criminals who were her former employers. Ilona tries to get a bank loan to open her own restaurant, but is declined.

Happy Valentine's Day, everybody.

When in Finland...

Everything in *Drifting Clouds* is about context; the film is so completely unlike what Hollywood has taught us North Americans to expect from celluloid, that it's a little daunting to watch. Not only is it in a weird language unrelated to any other tongue in the world but Hungarian, Estonian, Sami and, some posit, Korean—it's in a weird cinematic language rarely if at all spoken in North America (although Jim Jarmusch does speak its creole).

But once you start to speak the film's language, everything shifts into focus. A slight widening of the eyes and a twitch of the corner of the mouth in *Drifting Clouds* take on the weight of a passionate kiss accompanied by lush string music in another movie. Once you speak the language, you see why *Film Comment* pollsters found it the fifth-best foreign-language film of the decade unreleased in North America.

There's humour too, very dry humour, makes-the-Sahara-seem-like-the-Baltic-Sea humour. Lauri comments how when they've finished

making payments on the bookshelf, they'll be able to afford some books. Buh-dum-pah! That's the joke. But in the context of the film, it relieves so much tension and is so contrasted to the rest of the bare-necessities dialogue that it's as funny as that *Seinfeld* Chinese restaurant episode (bad example, I know).

And the bleakness of unemployed life and constant expressionless faces are oddly contrasted by brightly coloured surroundings; Ilona's and Lauri's apartment is decorated in cyan, magenta and yellow (oddly enough, the standard colours of printers' inks), making for an outrageous Ikea-on-acid decor that's startlingly creative for a couple so darn depressed all the time.

Keeping apace

But it's the pacing of the movie that's hardest to get used to. This isn't a fast-paced Hollywood flick full of one-liners, product placement, car chases and gratuitous nudity—the dialogue is very. Very. De. Lib. Er. At. With...long...pauses...between...lines. But while the pacing's disconcertingly slow, it's not boring. The actors, who Kaurismäki uses in all his films, know exactly how to deliver the dialogue.

Drifting Clouds finally wraps up in the most touching, redemptive way possible. And the subtext—the few minutes allotted to the dénouement make for a scene that, were it in, say, *Lethal Weapon XXXIV*, you wouldn't care if you missed because you were going to the bathroom. But the barest gesture becomes heartwrenching in Kaurismäki's idiom.

And that makes for a damn fine Valentine's Day sentiment indeed. ☺

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Showtimes effective FRI, FEBRUARY 12 - THU, FEBRUARY 18, 1999.
Open at 11:00 AM on Family Day, February 15, 1999.

RUGRATS MOVIE G Sat Sun Mon 11:25 Daily 1:20 2:15 5:15 7:15 9:15 Midnight Saturdays only 11:40 pm MIGHTY JOE YOUNG PG Sat Sun Mon 11:55 Daily 2:20 4:50 7:20 9:50 Midnight Sat only 12:15 LIVING OUT LOUD PG Sat Sun Mon 11:55 Daily 1:25 4:20 7:15 9:50 Midnight Sat only 11:50 pm ENEMY OF THE STATE IAA Sat Sun Mon 11:20 Daily 2:00 4:30 7:10 9:55 Midnight Sat only 12:35. Coarse language & violent scenes. JACK FROST PG Sat Sun Mon 11:35 Daily 1:45 4:40 7:00 9:20 Midnight Sat only 11:55 WATERBOY PG Sat Sun Mon 11:45 Daily 2:15 4:45 7:35 9:40 Midnight Sat only 12:00 PM. Coarse language. YETI BAD THINGS IBA Sat Sun Mon 11:10 Daily 1:15 3:25 5:35 7:55 10:15 Midnight Sat only 12:30	BARE: PIG IN THE CITY G Sat Sun Mon 12:05 Daily 2:35 5:10 7:30 PM THE TRUMAN SHOW PG Daily 2:20 7:40 Midnight Sat only 12:05 VAMPIRES (JOHN CARPENTER'S) IBA Daily 10:05 Midnight Sat only 12:35 Gory Violence. STILL KNOW WHAT YOU DID LAST SUMMER IAA Sat Sun Mon 11:50 Daily 4:50 7:45 10:10 Midnight Sat only 12:45. Brutal violence. RUSH HOUR PG Sat Sun Mon 12:00 Daily 2:25 4:45 7:45 10:10 Midnight Sat only 12:40 Violent scenes, coarse language. ANTZ G Sat Sun Mon 11:40 AM Daily 1:40 3:35 5:30 7:25 9:35 PM THERE IS SOMETHING ABOUT MARY IAA Sat Sun Mon 11:30 AM Daily 2:10 4:35 7:05 9:45 PM Midnight Sat 12:30. Coarse Language.
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\$5.00 MATINEES DAILY!
(AT PARTICIPATING THEATRES)
(AT PERFORMANCES PRIOR TO 6:00 PM)
EXCEPT SATURDAY, SUNDAY & STATUTORY HOLIDAYS

Showtimes effective: FRI, February 12-THU, February 18, 1999.

PARAMOUNT THX
10233 Jasper Ave. 428-1307
PAYBACK (IBA) THX brutal violence throughout.
Fri Tue Wed Thu 7:50 9:45 Sat Sun 1:30 4:00 7:00 9:45 pm
BARE: PIG IN THE CITY (G) THX Mon 1:30 pm
WESTMONT CTEL
111 Ave. & Great Rd. 455-8726
\$6.50 GENERAL ADMISSION
33 88 FILLMORE
\$4.00 TUESDAY & MATINEES

MESSAGE IN A BOTTLE (PG)
Fri Sat Sun Mon Tue 1:50 4:00 7:00 10:00
Wed Thu 7:00 10:00 pm
MY FAVOURITE MARTIAN (PG)
Fri Sat Sun Mon Tue 12:45 3:00 5:00 7:30 9:45 Wed Thu 7:30 9:40 pm
PAYBACK (IBA)
Fri Sat Sun Mon Tue 1:50 4:00 7:00 10:00
Wed Thu 7:00 10:00 pm
SHAKESPEARE IN LOVE (14A) Fri Sat Sun Mon Tue 7:00 9:40 Sat Sun 1:00 4:00 7:00 9:40 pm

WUEMEX
West Edmonton Mall 444-1242
MESSAGE IN A BOTTLE (PG) Fri Sat Sun Mon Tue 1:00 4:00 7:00 10:00 Wed Thu 7:00 10:00 pm
A BUG'S LIFE (G) Fri Sat Sun Mon Tue 1:30 pm
PAYBACK (IBA)
brutal violence throughout. Mon Tue Wed Thu 7:10 9:50
Fri Sat Sun Mon 1:40 7:10 9:50 pm
VARSAITY BLUES (14A) coarse language suggestive scenes. Fri Sat Sun Mon Tue 4:15 7:30 9:50 Wed Thu 7:30 9:50 pm

PRINCE OF EGYPT (PG)
1:50 pm
A CIVIL ACTION (PG)
course language 1:50 7:20 pm
HURLY BURLY (IBA)
coarse language throughout.
12:50 10:10 pm

Restaurants

Fax your FREE listing
to 426-2889

LEGEND

\$ Up to \$10 per*
\$\$ \$10-20 per
\$\$\$ \$20-30 per
\$\$\$\$ 30 per & up

* Price per person, before tax & tip

ALTERNATIVE

Badass Jack's (8621-109 St., 4204-137 Ave., 4211-106 St.) Edmonton's first and original Californian wraps. A fresh and healthy alternative, featuring fresh baked bread, carved off the roast subs, and home-made side dishes. (open 'til 12 am on week-ends) \$

Ber-zerk (8128 - 103 St., 431-9864) Bigger scoops + low prices = A Big Hit! 36 flavours (ice cream, frozen yogurts, sorbets & sherbets). We serve milk shakes, floats, home-made waffle cones, 'squishies' (aka slurpees), etc. \$

Le Brasserie (10332 Whyte Ave., 434-6597) Now providing the freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastries. Come in and check out our friendly atmosphere with friendly staff. \$

Cafe Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. \$

Route 99 Diner (8820-99 St., 432-0968)

50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

BAKERIES

Mr. Samosa (9630 - 142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghanias, samosas, nan and rotis. Indian sweet maker.

Skopek's Bake Shop (10115 - 104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am - 5 pm Mon.-Fri.

Tree Stone Bakery (8612 - 99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). Flour milled on-site. Brioche (Fri & Sat.) and more. Tues-Fri 10:30 a.m.-6 p.m. Sat 9 a.m.-4:30 p.m.

BISTROS

Bistro Praha (10168 - 100 A St., 424-4218) The first European Cafe since 1977 and still the only one. \$

Cafe Select (10016 - 106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. Open to 2 am seven nights a week.

Cafe De Ville (10137 - 124 St., 488-9188) Located in Old Glenora, we offer a diverse and eclectic menu in a warm and inviting atmosphere. Fresh food & a new wine/cocktail list. Beautiful patio. \$

C'est Bon Bistro (10505 Whyte Ave., 439-

8609). Great food, cozy atmosphere in the old post 5 building. Light lunches, salads, vegetarian fare, specialty coffees, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name".

Manor Cafe (10109 - 125 St., 482-5777) Remarkable location, flavour and service. Great prices on dishes from around the world. \$

Matess Urban Bistro (8223 - 104 St., 431-0179) The first European bistro since 1996 and still the only one. Radeagat on tap. \$

Russian Tea Room (10312 Jasper Ave., 426-0000) We have a delicious variety of food to choose from, including the best cheesecake in town. Our centrally located restaurant has a quiet and romantic atmosphere, candlelight at night to warm your heart. We also do Tea Leaf Readings. Open 7 days a week. \$-\$\$

Silantro's (10322-111 St., 424-6182) Invites you to enjoy a relaxing evening in a quaint and casual atmosphere, with a wide selection of dishes from kiwi mussels to blackened cat fish or mini rack of lamb. \$

Sweetwater Cafe (12427 - 102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. Experience the ultimate brunch Saturday & Sunday, or drop by in the evening for wine & one of our specialty pastas. \$

BREW PUBS

Brewsters (11620-104 Ave., 482-6677) Extensive menu selection. 14 different types of beer brewed on site. brewery tours available. \$

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130 - 103 St., 444-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Cafe on Whyte (10460 - 82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. \$

Breadstick Cafe (10159 - Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

Cafe La Gare (8104-103 St., 433-5138) Smoke-free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. (10308A-81 Ave., 439-2965) Smoking. Just two doors down, with a style of its own!

Cappuccino Affair (12808-137 Ave., Palisades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, loveseat groupings. Light breakfast, lunch or night-time snack. Specialty and European coffees, fully licensed. Catering and take-out available. \$

C'est Bon Bistro (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the Old Post Office Building. Light lunches, salads, vegetarian fare, specialty coffee, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name".

The Commissary (11750 - Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. Coffee, catering and weekend brunch. Fast, friendly service in a casual atmosphere. \$

Jazzberrys Too Cafe (10116-124 St., 488-

1553) A great "alternative" with friendly staff, good home style cooking in a relaxed environment. Smokers always welcome. \$

Juliano's Restaurant & Cappuccino Bar (11121 - 156 St., 451-1117) Wonder food and prices mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$

Katmandu Coffee Cafe (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant, inviting environment that encourages conversation. Similar to the early coffee houses of Europe, updated to reflect the contemporary life-style of today's coffee and jazz connoisseur. Gourmet coffee, specialty coffee (both hot & cold) Espresso & light lunch food items. \$

Makapakafe (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts too. \$

Misty on Whyte (104588 - 82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna & more! \$3.95 lunch special everyday. Smoking & non-smoking areas.

Muddy Waters Cappuccino Bar (8211 - 111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

Remedy (8631 - 109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere with two pool tables. Lots of free parking beside The Movie Studio. Mon-Thurs 10-12 am; Fri & Sat 10 am - 1 am.

Sugar Bowl (10922 - 88 Ave., 433-8369) The eclectic & eclectic cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. Fresh meat counter, produce deli, fresh bread, ready to heat entrees. Coffee bar with specialty coffee, cappuccino, latte. Eat in or take home. Corporate or private catering available. \$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best Jambalaya and Gumbo in the province. \$

Da-De-O (10548 - 82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$

Louisiana Purchase (10320 - 111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$

CANADIAN

Barb & Ernie's (9906 - 72 Ave., 433-3242) One of the best mom & pop operations in the city. \$

Billiards Club (2 R. 10505 - 82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

Bones (10220 - 103 St., 421 - 4747) Known as the place for ribs - on the Boardwalk. \$

David's (8407 Argyll Rd., 468 - 1167) Specializing in Alberta beef dishes on the south of the town. \$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All day breakfast and a great selection of all your favourites. Featuring our carved roast beef buffet Friday nights and our \$8.95 Sunday Brunch buffet! Open at 5 am Mon-Fri., 6 am Sat-Sun. \$-\$\$

The Garage Burger Bar and Grill (10242 - 106 St., 423 - 5014) The best home made burgers with daily lunch specials at student & friendly prices. \$

The Grinder (10957 - 124 St., 453 - 1709) For a casual fine dining experience we've been one of Edmonton's favourite restaurants for over 17 years. \$\$\$

High Level Diner (10912 - 88 Ave., 433 - 0993) Wholesome and health conscious - Known for their tasty hummus and veggie burgers. \$

Insomnia Pub (5552 - Calgary Trail South, 414 - 1743) A new, cool place for the new,

So - is there really a Bernard Callebaut?

THE ANSWER TO THIS question could well be the same as that from "Miracle on 34th Street." Yes Virginia there truly is a Bernard Callebaut. And yes, he is working day and night to ensure that all of us chocoholics get our fix this Valentine's Day. But that wasn't always the case. When Bernard arrived in Canada from Belgium to start his chocolate business he had no idea that Valentine's Day was such a big deal. You see in Europe, Valentine's Day is not celebrated or acknowledged like it is in Canada. As it happened, Bernard opened his first shop right around Valentine's Day. To his astonishment every chocolate in the store was sold in just two hours! Since then a gift of Bernard Callebaut chocolate has become synonymous with delectable luxury no matter what the season or special occasion.

It was 1983 when Bernard decided to bring his chocolate expertise to Canada. As a fourth generation chocolatier, Bernard initially spent four years as an apprentice learning every nuance of the chocolate business. His move to Alberta was prompted by a love of the outdoors and a belief that people in colder climates will naturally eat more chocolate. And he was right. Importing bulk chocolate from his family's factory in Belgium and using only the finest ingredients from around the world for his fillings, Bernard Callebaut quickly established a reputation for making the finest chocolates in Canada. Now Bernard oversees the chocolate making for 38 stores bearing his name throughout Canada and the United States.

Chocolates by
Bernard Callebaut

West End
12325 102 Ave.
488-0690

Downtown
(Monette Place) 110180 - 101 St.
423-3083

South Side
11004 - 51 Ave.
436-0908

cool generation. Great food, great atmosphere, awesome prices. \$

Iron Horse Eatery & Watering Hole (8101 - 103 St., 438 - 1907.) Canadian cuisine with influences from around the world. Largest patio on Whyte Ave. Perfect for afternoon or late night gatherings.

Keegan's (8709 - 109 St., 439 - 8934) At any hour, the last word in Huevos Rancheros. ||

Larry's Cafe (6, 10015 - 82 Ave., 414 - 6040) Best breakfasts and lunches on the south side. Cheap prices! \$

Nellie's Tea Shoppe (12606 - 118 Ave., 452 - 9429) Edmonton's best keep secret on the north side. Featuring all home - made meals. Specializing in traditional Indian

Café de Ville

Happy New Year everyone!
May it be a successful one for you all.
With the holidays behind us,
the celebration of life and prosperity...
another special day is fast approaching...

"Valentine's Day"



The celebration of love...


We will be featuring a special menu for lovers,
with sharing in mind...

Book early to avoid disappointment
and, perhaps, a large flower bill
the following day...!!

Santé
Robb

1037 - 124 St. • 488-9188 RESERVATIONS RECOMMENDED


The Russian Tea Room
1032 Jasper Avenue
426-0000
Open 900 am - Midnight
Enjoy our European and Ukrainian cuisine
Psychic Readings by:
Marlene Mavis-Loh Di-Barry

HAPPY VALENTINE'S DAY
Reserve Now!
Special Menu
Feb 14th

 **CAFÉ MOSAICS** 10844 Whyte Ave. 433-9102
Bring your Honey on down for a
Valentine's Treat
Vegetarian + Vegan Specials / Brunch Specials
February 14th / 11 am - 2 pm

Restaurants

Fax your FREE listing to 426-2889

LEGEND

\$ Up to \$10 per*
 \$\$ \$10-20 per
 \$\$\$ \$20-30 per
 \$\$\$\$ 30 per & up

* Price per person, before tax & tip

high tea and gourmet evening meals. \$\$

The Raven (10338 - 81 Ave., 431 - 1193) An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our new baked oysters. See you soon. \$

Rosie's Bar and Grill (10604 - 101 St., 432 - 3499) Nothing fancy, but sensible home cooking without the frills. \$

The Siderack Cafe (10333 - 112 St., 453 - 1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Siderack Cafe's kitchen will do it for you. \$-\$\$

The Tea House (52404-124 St., next to Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast, antiques, local arts and crafts and unique gifts to browse around. Mystery dinners held monthly. Breakfast & lunch \$; dinner \$-\$\$

Timothy's (10250-102 Ave., 3rd Floor Eaton's, 493-7456) Great hot meal selection daily. Fast food items, salad bar, made to order. Pastas, bakery items & much more. Plus a frequent diner program. \$

Turtle Creek Cafe (8404-109 St., 434-4202) Continental-style bistro with good variety of dishes + pizza, stir-fries, pasta and more. \$ \$ \$ Unheard of Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$\$\$\$

Urban Lounge For lunch, dinner or late night fare, experience wholesome home-made 1/2 pound burgers, healthy gourmet salads, or a generous portion of seafood or pasta. Remarkable service at affordable prices in a unique atmosphere. Saturday afternoons enjoy the smooth sounds of our Jazz trio while you dine. \$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. \$\$\$

Zac's Place Cafe and Pub (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. \$

CHINESE

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience". \$.

Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$\$

INDIAN

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river

valley view. \$

Spicy House (9777-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries prepared with choice herbs, the secret to the intoxicating flavour of Indian cuisine. Samosas, koftas, pakodas, biryani, tandoori. Catering for all occasions. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. \$\$

Madisons Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building. Up-scale regional cuisine with a European influence. Full catering and banquets. Mon-Sat 8am-11pm, Sun 8am-2 pm \$\$\$

GREEK

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. See you there!

Sytaki Greek Island Restaurant (16313-111 Ave., 484 2473) Visit the Greek Islands in Edmonton. \$\$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. \$\$

IRISH PUB

O'Byrne's Irish Pub (10616 - Whyte Ave., 434-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in & indulge in the experience. \$-\$\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$\$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

Fiore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

Frank's Place - Pacific Fish (10020-101 A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival Fun!! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. \$-\$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song - featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$\$\$

Shecky's (7623 Argyll Rd., 426-8983 & 10310-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. \$

Sorrentino's (10844-95 St., 425-0960) In

the heart of Little Italy, serves delicious authentic Italian fare. \$\$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. \$\$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$\$

Zenari's on 1st (10117 - 101 St., 425-6151) Humble Artsy hang-out with appetizing combinations of soup, sandwiches and pasta. \$

JAPANESE

Furesato (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. \$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next Fiesta. \$

Lone Star Cafe (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. \$\$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches an specialty coffee. \$

PIZZA

Funky Pickle (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. \$\$

Miami Pizza (84240198 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our speciality. We also offer small dishes for individuals. \$

SPANISH

La Tapa - Restaurante & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in Paella and Sangria, 24 Tapas available. Great menu. The only place to go for a taste of Spain.

THAI

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine

Going cuckoo for cocoa

By JENNIFER COCKRALL-KING

FEW FOODS inspire passion the way chocolate does. And I'm not even talking about chocolate's reputed aphrodisiac qualities. (Case in point: the highest annual per capita consumption of chocolate is in Switzerland, followed by England, Germany and Belgium—not exactly the nations which inspired the "lusty European" stereotype.) Chocolate is a comfort food when we are depressed; it's an offering of love or friendship; it's an ingredient in some of the most magnificent culinary masterpieces; and it's a mass-produced fix for the common affliction of "sweet tooth." Whatever its incarnation, chocolate has such a devoted, universal following that I'm ready to believe that if aliens are in fact among us, they're probably just after our chocolate.

Once again, we owe our culinary gratitude to Central and South America, the birthplace of what we now consider a European delicacy. The Mayans, Aztecs and Toltecs cultivated and grew cocoa trees for their beans which was made into their beloved "xocautl," a frothy beverage made with ground roasted cocoa beans mixed in water or maize gruel and seasoned with chili pepper and vanilla. Not surprisingly, the conquistadors did not initially take to this bitter, gritty drink. More likely, it was the use of cocoa beans as local currency that made the Spaniards take notice.

Chocolate city

Along with other Aztec loot,

cocoa arrived in Seville in 1585. Upon its introduction to Europe, the peppery spices were replaced with sugar and seasonings like star anise, cinnamon, nuts, orange- flower water and musk. The modern chocolate era began in 1828, when Dutch

chocolatier Conrad van Houten devised a simple way to make the drink lighter and less oily. (Cocoa beans owe half of their weight to cocoa butter, or vegetable fat.) He pressed the beans with a screw press, thereby removing most of the fat from the bean, and in the process producing cocoa powder. Shortly thereafter, the English firm of Fry and Sons developed the first eating chocolate by adding some of the cocoa butter back to the powder: once it was ground finely enough, making solid chocolates. The Swiss and Belgians then refined the process and established themselves as chocolate makers second to none.

There have been scientific studies on the effects of chocolate which attempt to determine its popularity. The amount of caffeine and theobromine stimulants in chocolate is negligible. The mood-elevating, amphetamine-like phenylethylamine may be the reason that some people binge on chocolate when they are depressed or seeking solace. However, it seems to me that the answer is much simpler: Chocolate simply tastes good. High-quality chocolate is neither too sweet nor too bitter. It's a solid confection that melts in your mouth, giving a dynamic range of texture and flavour with each bite. And lastly, it is satisfying in small quantities—as the quality and price go up, the less you need.

UKRAINIAN

Pyrogy House (12510-118 St., 454-7880) Pyrogies and cabbage rolls - just like Baba used to make. \$

VIETNAMESE

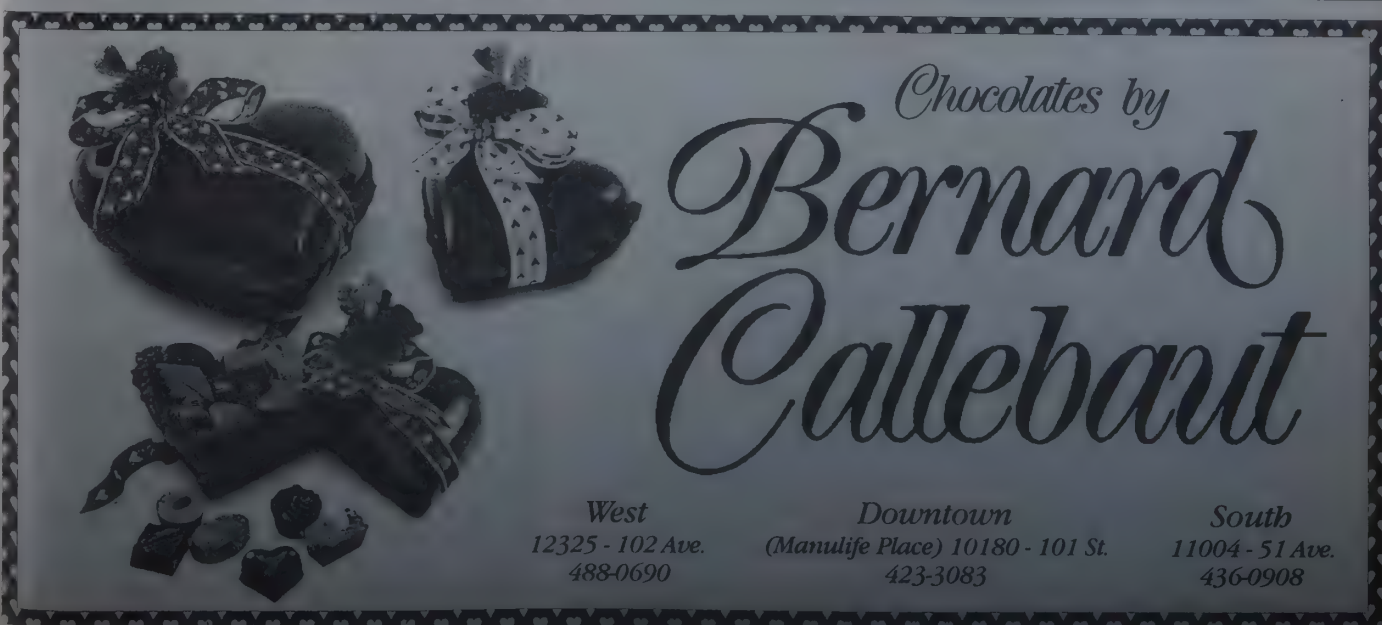
Bach Dang (7808-104 St., 448-0288) Vietnamese Noodle House. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11am-10pm Mon-Fri; 4pm-10pm Sat-Sun. \$\$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes - spicy and flavourful. Good enough for the Rolling Stones. \$\$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available.



Chocolates by
Bernard Callebarit

West
 12325 - 102 Ave.
 488-0690

Downtown
 (Manulife Place) 10180 - 101 St.
 423-3083

South
 11004 - 51 Ave.
 436-0908

alternative

FULTON PLACE HALL 6115 Fulton Rd., 938-8450. SAT 14 (6 pm): Cupid's 1999 Valentine Funk 'n' Soul Train Express: Knee Deep In Grass, Welfare Tuxedo, Bell Jar Blues Band, Bee Feeders, Root Stew.

LUSH 10030A-102 St., 424-2851. *Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. *Every WED: Bronx Night-Retrobution with DJ Hurricane. *Every THU: Mad Cow-British Music with DJ Jesse. *Every FRI: In the Velvet Underground, Funkalicious. *Every SAT: Groovy Train. SAT 23: Triptomene.

MICKY FINN'S 2nd Fl., 10511A-82 Ave., 938-9852. *Every SUN: Open Stage Hosted by Everett LaRoi. THU 11: Greyhound Tragedy. SUN 13: Open Stage. Everett LaRoi. MON 15: Aislanne. THU 18: Cap't Memo. FRI 19: the Alassane Fall Band.

NEWCITY LIXWID LOUNGE 10611-112 St., 413-4578. *Every FRI: Freedom Fridays: Nicky Miago & Guests. *Every WED: Wednesday Night Smirnoff Swing Cabaret. THU 11: Mammoth Layaway Plan. SAT 13: the Big Rock Valentines Hootenanny: Ray Condo and the Riccochets, the Deadcats, Old Reliable. SUN 14: Heartbeats: Z-Trip, CJ Cero-al gas/licensed event. THU 18: P.W. Long, the Puritans. SAT 20: the Brewtals. Sluggish. (Suburbs): Beat Matrix, Usual Suspects.

PAPERBOYS—FISH & CHIPS EGGROLLS & ART 9965 Whyte Ave., 431-0865. *Every FRI (9:30 pm): Live acid jazz with Root Stew.

REBAR 10551-82 Ave., 433-3600. *Every SUN: DJ Big Dada, alternative. *Every MON: (downstairs): DJ Chuck Rock, requests. *Every TUE: (downstairs): DJ

Chuck Rock: swing, punk rock, ska. *Every WED: (downstairs): DJ Big Dada, alternative. *Every THU: (downstairs): Hardtimes: (upstairs): Goodtimes. *Every FRI: (downstairs): Open Table Friday: (upstairs): DJ Mikee. *Every SAT: (downstairs): DJ Mikee, techno/house/alt/rock. (upstairs): DJ Davey James, the After Party. *Every SUN: (downstairs): DJ Big Dada: Alt.

REGAL CAFE 10025 Jasper Ave., 433-1563. *Every SAT night live music. SAT 13: Other-world Music Collective, alcohol & smoke free. Live music: Athan Asia, Searching & Sounding.

REV 10030-102 St., 423-7820. *Every TUE: New Indie & alt rock with DJ Pepper. *Every WED: Bronx night - Retrobution - with DJs Code Red and Slisimboy Dave alternating weekly. *Every FRI: TGIF new riffs and beats with DJ Jason. *Every SAT: Groovy Train, alt rock and dance with DJ Pepper. THU 11: Queens of the Stone Age, Like Hell. SAT 20: Centrifuge, Lure, Dive.

ROAD HOUSE 15540 Stony Plain Rd., 483-1100. *WED open stage 8:00 hosted by Joe Hatal. 905 2005 (Jam night).

THE ROOST Private Member's Club, 10345-104 St., 426-3150. *Every SUN: DJ Jazz, the Recovery Shows. *Every MON: DJ Jazz. *Every TUE: DJ Jazz. *Every WED: DJ Balance. *Every THU: DJ Da Da Ascension. *Every FRI: Down-DJ Weena Love. Up-DJ XTC. *Every FRI: Up-DJ Alvaro. *Every SAT: Down-DJ Hill & Guest: Up-DJ Code Red. *Every SAT: Up-DJ Code Red. Week-ends: Down-Retro; Up-House Progressive.

SOUTHWOOD HALL 1880-37 St., 462-4472. FRI 12 (6 PM): Just for the Love of It: Knee Deep in Grass, McGowan Family Band, Welfare Tuxedo, Bee Feeders.

SUBLINE 10147-104 St., Bsm., 905-8024. *Every FRI: DJ Raws. *Every SAT: Locks Garant.

VISCIOUS PINK 10148-105 St., 424-3283. *Every TUE: Inquisition. DJ Nik Rofeelyz. *Every THU: Club Classics. DJ Lefty. *Every FRI & SAT: DJ's Lefty, NE Rofeelyz & Edge.

blues & roots

BLACK DOG 10425-82 Ave., 439-1082. *Every SAT (3-6 pm): Hair of the Dog. SAT 13: Paul Bellows.

BLUES ON WHYTE 10329-82 Ave., 439-5058. *Every SAT: Blues Jam. FRI 12-SAT 13: Don Johnson. SUN 14 (9 pm): Divided Highway, 2nd Sun, Sol Street.

BREADSTICK CAFE ON WHYTE 10159-82 Ave., 430-7779. *Every WED: 7:30 pm acoustic open stage hosted by Drew Walker.

LE CAFE DES COEURS Nait Cafeteria, 432-0991. FRI 13: Fundraiser for the Jean-Gauthier Foundation, the Lionel Rault Blues Band and Darin Hagen.

CANDLELITE CAFE 37, 2021 Hillbourne Rd., West, (3 blocks S. of 51 Ave. on 86 St.), 448-0812. *Every FRI & SAT (7-10 pm): Folk/light classical music.

CAPPUCCINO AFFAIR 8 Sioux Rd., Sherwood Park. *Open stage every THU (7:30-11 pm), for musicians, comics and poets, hosted by Ron Taylor.

CATALYST THEATRE 8529-103 St., 433-9675. FRI 12 (8 pm): The Stone Merchants. SAT 13: Songwriters in Suspense: Al Brant, Kevin Cook, Maria Dunn, Tom Roschikov, with Shannon Johnson-violin, Christine Hanson-cello.

CHATEAU BEIRUT 12323 Stony Plain Rd., 482-5442. *Every SAT: Live Middle Eastern Music.

CITY MEDIA CLUB 6005-103 St., 433-5183. *Every FRI: Dart Night. SAT 13 (8 pm): Lisa B., One Fever. THU 18 (8:30 pm): Modabo. FRI 19 (9 pm): Mike McDonald Band, Hookahman. SAT 20 (10 pm): Sonny D'Amico.

CLUB MACARENA 10816-95 St., 425-5338. *Every SUN: Jammin' & Madness (Open Jam).

CRISTAL LOUNGE 103366 Jasper Ave., 426-7521. *Every WED: DJ Spit Milk & Guests. *Every SUN: Laff City amateur Comedy Showcase.

THE EARLY STAGE SALOON 4911-52 Ave., Stony Plain, 963-0120. FRI 19-SAT 20: Marv Machura.

FATBOYZ 6104-104 St., 437-3633. FRI 12-SAT 13: Marshall Lawrence Band.

FIDDLER'S ROOST 8906-99 St., 439-0788, 461-1358. SAT 13 (8:30 pm): Homebrew. SUN 14: Valentines Dinner Show: the Rocky Mountain Roses, Buster B. Jones.

FOX & HOUNDS NIGHTCLUB 10125-109 St., 423-2913. *Every SAT: MUSICITY/ALLSTAR Show "Original Music Discovery TV Project." *Every WED: Alternative Night with DJ Wic and DJ Fern. SAT 13: 2nd Sun.

FULL MOON FOLK CLUB Bonnie Doon Hall, 9240-93 St., 438-6410. SAT 20 (8 pm): Ferron.

GREAT CANADIAN BAGEL 8623-112 St., 434-0460. *Every SUN: Acoustic Open Stage, host - Paul Levans (7:30-11:00).

INSOMNIA PUB 5552 Calgary Tr. S.,

414-1743. *Every SAT: jazz & alternative: The Method (9pm-1am).

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. *Every MON-SAT: Blues/Country Jam During Happy Hour. *Every SUN (alt): Blues/Country Jam Session.

LA HABANA 10238-104 St., 424-5939. *Every WED: Latin Dance Lessons. *Every THU: Dance Party. *Every FRI & SAT: Los Caminantes.

LION AND CROW 367 St. Albert Trail, St. Albert, 460-8044. FRI 12-SAT 13 (9 pm): Mr. Lucky.

LITTLE FLOWER SCHOOL Behind Telus Field, 429-3624. *Every WED (8 pm): Open Stage - hosted by Brian Gregg.

MISTY ON WHYTE 104588-82 Ave., 433-3512. *Every MON: Open Stage Hosted by Terry.

PONCHO'S PUB 9006-132 Ave., 473-7131. FRI 12: the KGB. FRI 19: Mr. Lucky.

PUCK'S SPORTS BAR 11845 Cplano Dr. S.B., 471-1231. *Every FRI & SAT: Blues night.

SIDETRACK CAFE 10333-112 St., 421-1326. THU 11: Busmans Holiday. Hyperpsyche. FRI 12: the Bent Harbour Band. SAT 13: Feeding Like Butterflies.

MON 15: Open stage: Hosted by Mike McDonald. TUE 216: Eddie Patterson. WED 17-THU 18: Gospel Series. FRI 19: Roger Steffans, Strugglah. SAT 20: Jazzberry Ram.

STARBUCKS 11120-51 Ave., 431-2850. FRI 12: Cory Danyluk.

STARBUCKS 14957 Stony Plain Rd., 489-2464. FRI 19 (7-9 pm): Cory Danyluk.

THE THREE MUSKETEERS CAFE 10416 Whyte Ave., 437-4239. WED 17 (7-10 pm): the Bobby Cairns Trio.

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Stone Merchants suddenly resurgent

Audience demand strong-arms Armstrong into reunion

By DAVID DICENZO

Chemistry among a band's members is simply something you can't manufacture. It's there—or it's not.

Musicians who do have it get the opportunity to indulge in a rare freedom and make music that pushes boundaries as every member of the group places his trust in the others. If everything comes together, the results are usually memorable.

When John Armstrong, the head man of Edmonton's Brass Monkey Productions, talks about his time with the Stone Merchants, you get the distinct impression the band knows what that experience is like. Because of commitments to other projects, the members have developed a pretty easygoing attitude towards the band's direction—but when they get together, there's magic.

"By approaching it in this casual way, we're getting the best response," says Armstrong. "We've received comments like 'You guys are making it look so easy.' There's an obvious chemistry going on and you just can't force that."

It was in 1994 that the band officially parted ways, the clincher being vocalist Al Brant's decision to concentrate on other projects. Last May, though, the Stone Merchants hooked up once again for a few shows at the Commercial, and it seemed like that old feeling was back. They received additional incentive when they were offered gigs on the basis of those last-minute performances.

Very warm for May

The band had reunited on occasion before, but nothing was ever official—a few gigs here and there, and that was it. But those nights last

May provided some fond memories for Armstrong, who describes it as feeling "really, really good," the recollection putting a smile on his face.

So they're back—Armstrong, Brant, Kelly Pikula and newest member Tom Roschikov. The chemistry is still there; it's just that the mindset has been slightly altered.

"There was a time when the Al Brant Band and the Stone Merchants were the main focus of the members," says Armstrong. "I think we have

a definite perspective on it now—mature. It's important that we have more than one outlet, which is a strength rather than a detraction. Everybody gets to do their own thing and we bring elements of that back to the Stone Merchants."

While the band plans on taking the casual approach, that didn't stop them from recently completing an all-night recording session. The resulting self-titled disc features eight previously unreleased tracks and six more originals, all penned by Brant back in 1992/93. It may have taken all evening, but Armstrong calls it a "wonderful little collection of songs."

Drum's the word

The Stone Merchants' upcoming gig, part of Armstrong's Brass Menagerie '99, serves many purposes, one of them being to raise funds for Pikula, who recently had his drum set stolen. (The instruments were worth about \$7,000.) The event kicks off Friday at the Catalyst Theatre with the Stone Merchants and their special guests Eddie Patterson on guitar and Enrique Bernel on congas. Saturday night's installment also takes place at the Catalyst with guests Brant, Roschikov, Maria Dunn, Kevin Cook, Shannon Johnson and Christine Hanson.

Brass Menagerie '99 wraps up on Sunday at the Yardbird Suite—the lineup includes Kerri Anderson, Steven Johnson, Wendy McNeill, Eddie Patterson, Kim Glanville and Brett Miles.

Chemistry lessons are free.

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WINSTON'S PUB 9016-132 Ave., 457-4883.
SAT 20 (9 pm): Mr. Lucky.

classical

ALL SAINTS' ANGLICAN CATHEDRAL
10035-103 St.
420-1757. SAT 13 (8 pm): The Valentine Show. A Steamy Evening at The Cathedral-fundraiser to assist in purchasing a grand piano for All Saints' Anglican Cathedral.

CANDLELITE CAFE 37, 2021 Millbourne Rd., West, (3 blocks S. of 51 Ave. on 86 St., 448-0812. *Every FRI & SAT (7-10 pm): Folk/light classical music.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 428-1414. THU 11-SAT 13: The 25th Annual Festival of Contemporary Music: THU 11 (noon): Saint Crispin's Chamber Ensemble. THU 11 (8 pm): Stuttgart Chamber Choir. FRI 12 (noon): Robert Atkinson. FRI 12 (8 pm): Dream Songs - Brian Webb Dance Company. Michael Torke: Hammerhead Concerto. Koppel: Martin Risseley; Nora Bumanis. SAT 13 (8 pm): Gala Evening Concerto Competition Finals. FRI 19-SAT 20 (8 pm): Journey Through Ukraine, Magnificent Master Series, Joanne Kolomyjec-soprano, Massed choir featuring Ukrainian Music Society of Alberta with the Edmonton Symphony Orchestra.

MCDUGALL UNITED CHURCH 10025-101 St., 468-4964. *Music Wednesdays at Noon, 20th Season produced by McDugall Concert Association. WED 17: Heather Haydu and Corey Hamm, oboe and piano.

ST. THOMAS' ANGLICAN CHURCH 4A Raven Dr., Sherwood Park, 467-5730. SUN 14 (7:30 pm): Favorite hymns and contemporary worship songs.

TIMMS CENTRE U of A, NE Corner of Ave., 112 St., 420-1757. TUE 16 (7:30 pm): Zakuska-an Appetizer. Concert Chat with two Maestros.

VIVACE (VERY INTERESTING VARIETY OF CHAMBER MUSIC ENSEMBLE) St. George's Anglican Church, 11733-87 Ave., 944-4209, 434-8121. SAT 20 (8 pm): Classical Folk Music.

club nights

1001 NIGHTS 10018-105 St., 448-1001.
*Every FRI-SAT: R&B, Hip Hop, Retro with

DJ Tech.

BACK ROOM VODKA BAR 10324-82 Ave., upstairs. *Every THU: DJ Dragon. *Every MON: Live Music.

BUDDY'S DANCE PUB 10112-124 St., 488-6636. *Every SUN Karaoke. *Every SAT aft. Pool Tournaments. *Every TUES Buddys Dance Pub.

CLUB 2000 10812 Kingsway Ave. 479-4266. Top 40, dance, techno. *Every THU: Ladies Night. *Every THU: Game Night.

THE COCKTAIL CLUB 2940 Calgary Trail South, 490-1188. *Every SUN: Sunday Night Live! *Every WED: Fashion Auction previews. Live R & B.

FARGOS 10307-82 Ave., 433-4526. *Every SUN at 8:30 live Yuk Yuk's comedy night.

GALLEO CLUB/RESTAURANT SPORTS BAR 10108-149 St., 434-6896. *Every THU: DJ Mad Max. *Every WED: Karaoke.

GALLERY LOUNGE Hayfield Inn, 16615-109 Ave., 484-0821. *Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s '70s.

GREENHOUSE 13103 Fort Rd., 472-9898. *Every WED: Chris Knight from Radio 92. *Every THU: Ladies Night.

THE HIGHRUM 4926-98 Ave., 440-2233. *Every THU Night Battle of the bands. FRI 12 SAT 13: Bubba. FRI 19-SAT 20: North West Passage.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. *Every SUN: live music. full menu until close.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. *Every FRI-SAT: Singles Night.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. *Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands. FRI 12-SAT 13: 100 Watt Bulb. FRI 19-SAT 20: Crush.

LUSH 10030A-102 St., 424-2851. *Every TUE: new indie & alt rock with DJ Pepper. *Every WED: Bronx Night-Retrobution with DJ Code Red & Slimbody Dave (alternating weekly). *Every THU: Starting Feb. 4 deSire: downtempo with DJ Spillmilk and DJ Slacks...urban environment. *Every FRI: TGIF: new riffs and beats with DJ Jason. In the Velvet Underground: Big Up, jungle with DJ Celcius. *Every SAT: Groovy Train, alt rock and dance with DJ Pepper. In the Velvet Underground, Rockstar: weekly guest DJ: spinning house/techno/breaks/downtempo/jungle.

ORLANDO'S LOUNGE 15163-121 St., 457-1195. Daily happy hour/food specials from 12-7 pm (4-7 pm Sun.). *Every WED & SUN: Karaoke nights. Don't miss the

unbeatable specials on THU nights including FREE pool!

REBAR 10551-82 Ave., 433-3600. *Every SUN: DJ Big Dada, alternative. *Every MON: (downtown): DJ Chuck Rock-requests. *Every TUE: (downtown): DJ Chuck Rock: swing, punk rock, ska. *Every WED: (downtown): DJ Big Dada, alternative. *Every THU: (downtown): DJ Mikee. *Every SAT: (downtown): DJ Mikee techno/house/alt/rock. (upstairs): DJ Daewy James, the After Party. *Every SUN (downtown): DJ Big Dada: Alt. FRI 12: No Minors Show: Imaginings. Slow Fresh Oil SAT 20: Mad Bomber Show, the Clones

RED'S WEM. 481-6420. *Every SAT (10 pm) Red's Rebels. *Every FRI: Dance Party hosts Kenny-K. *Every SUN: Hipno Sun days. *Every TUE: Toonie Tuesday. *Every WED: Bowling. SUN 14: WWF St. Valentines Day Massacre, on the Big Screen. SUN 14 the Valentines Day Hypnotist Show. Terrence B. MON 15: Hellercares. Buster B. Jones, Peppino O'Gastino. TUE 16: Tem perance. FRI 19: David Wilcox. Ten Inch

THE ROOST Private Members Club 10345-104 St., 421-5191. *Every MON: DJ Big Daddy. *Every TUE: DJ Bryan the Big Mac. *Every WED: DJ Latin Lover. *Every THU: DJ Dark Daddy. *Every FRI: DJ T. *Every SAT: DJ Down DJ James. *Every SAT 10: DJ Josh Red. *Every SUN: DJ White the 13". 15 Alive.

SPORTSMAN'S CLUB 5706 75 St., 413-8333. *Every Night: Dancing with DJ.

TIMER'S NIGHTCLUB 12345-118 Ave., 454-5396. *Every SUN: open stage 14-9 pm. Club dance following Jason and the Guru. DJ Bobby Bree. *Every FRI & SAT: DJ Bobby Bree.

URBAN LOUNGE 8111-105 St., 439-3388. *Every FRI: Serious live music. *Every SAT: Live Music. (9 pm). *Every SUN: Open Stage with Jose Oseau. *Every WED: Grit THU 11: Ray on Tap. FRI 12-SAT 13: Godiva. SUN 14: Open Stage with Jose Oseau. WED 17: Grit. THU 18: Winnipeg Porn Orchestra. FRI 19-SAT 20: Twist. SUN 21: Open stage with Jose Oseau.

country

DRAKE HOTEL 3945-118 Ave., 479-3929. *Every FRI-SAT: Second Chance Band. *Every SUN aft: Second Chance Band.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. *Every MON-SAT Live Blues/Country During Happy Hour

*Every SUN aft: Blues/Country Jam Sessions.

NASHVILLE'S ELECTRIC ROADHOUSE Phase II WEM. 483-3289. *Every THU: Ladies Nights.

NEW CITY LIKWID LOUNGE 10161-112 St., 413-4578. SAT 13: The Big Rock Valentines' Hootenanny! The Big Room: Ray Condo and the Roccocets: Old Reliable: Tom Phillips and his Men of Constantine. The small room: The Deadcats: the Mike Macdonald Band. SUN 14: Heartbeats: all ages. The big room: 2-Trip. DJ Cere and DJ JUS. THU 11: Mammoth. *Every SAT 13: The Big Room Valentines' Hootenanny! Ray Condo. Roccocets, the Deadcats. *Every FRI 12: *Every SAT 14: Heartbeats. 2-Trip. *Every SUN 14: Heartbeats.

ONE-EYED JACKS PUB & GRUB 1304-50 St., *Every FRI-SAT live music.

PONCHO'S PUB 9100-107 Ave., 471-1811. *Every FRI live music (DJ dance). *Every SAT Karaoke/DJ with friends.

WILD WEST 12912 50 St., 476-3388. *Every WED & THU (7:30-9:30 pm): free dance lessons. *Every SAT 14: *Every SUN 14: THU 11-SUN 14: Truck Rider. WED 13: 2-Trip. *Every SAT 14: Heartbeats.

Jazz

BACKROOM VODKA BAR 10324-82 Ave., 433-4526. *Every MON: The Dakota comes every THU: DJ Dragon.

BLACKWOOD 11424-82 Ave., 449-1082. *Every SUN: Root Down-Live Acid Jazz.

DEVLIN'S 10507-82 Ave., 437-1005. *Every MON: Kiss & Tell-Live Jazz Trio. *Every TUE: Fina Estampa. *Every THU: acid jazz.

DIXIELAND JAZZ SOCIETY OF ALBERTA Best Western, Westwood Inn 18035 Stony Plain Rd., 488-5043. 438-7344. SAT 13: Valentine Dinner/dance: the Dixieland Express Jazz Band.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-PEST (3378). SUN 14 (2 pm): Thomas Alexander "The Voice". Judy Singh.

INTERIMEX PUB 10030-102 St., 414-1743. *Every SAT: jazz & alternative. The Method (9pm-1am).

IRON BRIDGE 12912-50 St., SAT 14 (10:30-3 pm) *Every SAT 14: (Maureen: blues/jazz/vocals, Andrew Glover-keyboard).

LA RONDE Crowne Plaza, 10111 Bellamy Hill, 428-6611. *Top 40, dine & dance. *Every THU 11-10-11 pm: John Fisher (vocal, flute, piano). *Every FRI 8-9 (8-11:30 pm) John Fisher (keys, vocal) &

THURSDAY 11

LAYAWAY PLAN with MAMMOTH

FRIDAY 12

FREEDOM FRIDAY

SATURDAY 13

HOOTENANNY

OLD RELIABLE

RAY CONDO

Mike McDonald Band

SUNDAY 14

HEARTBEATS

with DJ Z-Trip from PHOENIX, USA

MONDAY 15

CLOSED DUE TO BADGERS

TUESDAY 16

PUNK RAWK

CHEAP BOOZE

WEDNESDAY 17

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THURSDAY 18

In BOTH ROOMS

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FRIDAY 19

FREEDOM FRIDAY with NIKO MIAO

SATURDAY 20

In the LOUNGE

BREWTALS

with SLUGGER

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7704-104 St., Calgary Trail South,
431-1748. FRI 12-SAT 13: A.J. FRI 19-SAT
20: A.J.

PRADERA RESTAURANT Westin Hotel, Jazz
Brunch every SUN (10 am-2 pm). FRI 12-
SUN 14 (6-10:30 pm): Dawn Chubai Trio,
SUN 14: Walsh/Scott Duo. SUN 21: Bill
Jamieson Duo.

ROSE & CROWN Sheraton Grande Hotel, 101
St. 103 Ave., 441-3036. *Every WED-SAT (9
pm-1 am): Lyle Hobbs. *Every SAT (10
pm-1 am): Acoustic Open Stage. *Every
THU (5-8 pm): Live jazz with Dan Skakun
Trio.

YARBIRD SUITE 10203-86 Ave., 432-0428.
THU 11: Confluence, Twisted Pickers. FRI
12 (8 pm): A Tribute to Frank Sinatra; the
Kent Sangster Orchestra featuring Don
Aubin. SAT 12 (8 pm): Friends. SUN 14 (8
pm): Brass Menagerie. THU 18-SAT 20:
Jazzworks: Stage Band Festival.

ZENARIS ON 1ST 10117-101 St., 425-6151.
FRI 12: Rhonda Wymneth. SAT 13 (6:30-
9:30 pm): Harley Sythling. THU 19: Char-
lie Austin.

YARBIRD SUITE 10203-86 Ave., 432-0428.
THU 11 (8 pm): Confluence, Twisted Pick-
ers. FRI 12 (8 pm): Frank Sinatra Tribute.
SAT 13 (8 pm): Tilo Paiz. SUN 14: Ken
Anderson, Steven Johnson, Wendy McNeill
& Eddie Patterson.

piano bars

THE AMIGO RESTAURANT 11607 Jasper Ave.
*Every FRI & SAT (7-9 pm), evenings with
Lisa Villeneuve.

LION'S HEAD PUB Coast Terrace Inn, 444
Calgary Trail South, 437-6010. THU 11-SAT
13: Doug Strouth. MON 15-SAT 27: Dave
Hiebert.

ROSE & CROWN Sheraton Grande Edmonton
Hotel, 10235-101 St., 441-3036. *Every
week (9-11): Tony Poirer. Every THU-SAT:
Lyle Hobbs Entertainer Extraordinaire

SHERLOCK HOLMES ON WHYTE 10341-82
Ave., 433-9676. *Every THU: Celtic nights.
*Every SAT: Celtic nights.

DE VINES RESTAURANT & LOUNGE 9712-111
St., 482-6402. *Every SAT night (8:30-12):
Live acoustic light jazz, Mark Bailly.

pop & rock

BIG DADDY'S 4635 Calgary Trail N.,
436-2700. *Every FRI & SAT: Jazz.

BILLY BUDD'S 9839-63 Ave., 438-1148.
*Every TUE: Karaoke. *Every MON,
WED-SAT: live entertainment.

BOTTLERS PUB 10220-103 St., 425-4767,
440-6062. *Every THU: Live Caribbean
Music. Every SUN: acoustic jam with Mac-
Nab and MacDonald. THU 11: Live
Caribbean Music. FRI 12-SAT 13: Groovy
Rudies. SUN 14: Acoustic Jam with Brent
MacNab and Neil MacDonald.

CHICAGO JES PIZZA & PUB 10425-148
Ave., 457-3030. FRI 19-SAT 20: Tom Ster-
ling's Acoustic Flashback Review.

DRAGON HEAD Lynberg Shopping Centre,
7522-178 St. *Every FRI SAT Classic Rock
Dance Party.

ELPHANT & CASTLE Whyte Ave. *Every
TUES. Open stage, hosted by Jose Oiseau.

GASOLINE ALLEY 10993-124 St., 482-6382.
Every TUE: Retro Night-DJ Lefty. Every
THU: Wet T-Shirt Contest. Every SUN: The
Big Cheese.

J & R BAR & GRILL 4003-106 St., 436-4395.
SAT 13: Hoffman & Brown.

KING'S HORSE PUB 1421-106 St., 462-4627.
*Every MON: bar/restaurant industry ap-
preciation night.

KEEGAN'S PUB 3458-99 St., 435-4065.
*Every MON Karaoke.

LB'S COUNTRY PUB 23 Akins Dr., St. Albert,
460-9100. FRI 12-SAT 13: Tom Sterling's
Acoustic Flashback Review.

LOUISIANA PURCHASE 10320-111 St., 420-
6779. TUE 16: Mardi Gras Party with Godi-
va.

MARIO'S 4990-92 Ave., 466-8652. *Every
THU-SAT: Rare Occasion.

MYER HORIZONT THEATRE SAT 20 (8 pm):
the Caribou Commons Concert.

ROAD HOUSE 540 Stony Plain Rd.,
483-1100. THU 11-SAT 13: Bonedaddy's.
THU 18-SAT 20: Swamp.

SHAW CONFERENCE CENTRE 451-8000. SUN
21: Motley Crue.

THUNDERDOME 9920 Argyle Rd., 433-006E.
*Every THU: Ladies Night. *Every TUES:
Bogie Hits: The Best of 60s, 70s & 80s
Retro.

DE VINES RESTAURANT & LOUNGE 9712-111
St., 482-6402. *Every THU & FRI night
(8:30-12): Live acoustic, 40-s to 70-s pop,
Damian Gregory.

WILD HORSE SALOON 16625 Stony Plain
Rd., 484-7751. *Every SUN & MON:
karaoke. THU-SAT: live entertainment.

WINDSOR BAR & GRILL 1712-82 Ave.,
433-7800. Every TUES: Canadian Music
Night. Every SAT: live music.

art galleries

EDMONTON ART GALLERY 2 Sir Winston
Churchill Sq., 422-6223. *THE POOL FOUN-
DATION GIFT: Permanent Collection Exhi-
bition. *BRUSH WITH: North American tra-
ditions of large abstract paintings which
assert the character of the integral
part of the painting. Until
Aug. 31.

*IN/HERE/OUT/HERE: The
Alberta Biennial of Contemporary
Art 1998: A celebration of
contemporary art from across
the province. Twenty-six Al-
berta artists explore the theme of
the frontier and its historical
legacy in western Canada as
well as its effects on con-
temporary thought and culture.
Photography, painting, video,
printmaking, installations, tex-
tiles, sculpture and other
media are featured. Co-curated by Catherine
Levine and Cathy Mastin. Until Apr.
5.

*THU 11 (7 pm): Artist Talks: Ernie
Kroeger & Sophia Isajew, History and Place.
*KITCHEN 2: Vera Gartley: The Gap. *Con-
temporary Art Issues Reading Group alter-
nate THU, Feb. 18, 7 pm.

FAB GALLERY U of A 1 Fine Arts Bldg.,
112 St., 89 Ave., 492-2081. THE STOLEN
CHILD: MFA Painting, by Ruby J. Mah.
Opening reception, THU, Feb. 25, 7-10 pm.
Feb. 16-Mar. 7.

WEST END 12308 Jasper Ave., 488-4892.
GRANT LEIER "ROMANCE": An exhibition in
honour of Valentine's Day. Feb. 13-27.
Opening reception, SAT, Feb. 13, 1-4 pm.

ARTISTS MARKETPLACE Westmount
shopping Centre, 111 Ave., Great Rd.,
908-0320. Local artists on site daily. Now
featuring acrylics by Darrell Stiles.

ALBERTA CRAFT COUNCIL GALLERY
10106-124 St., 488-6611. 488-5900.
WEAVING BETWEEN THE LINES: A travelling
tapestry exhibition presented by the
British Columbia Society of Tapestry Artists
(BC Stars). THU, Feb. 27.

ARTRA ART—THE GALLERY 15607-100A
Ave., 489-1028. Works by Don Sharpe,
Ruth Daynes, Rank Haddock. Until Feb. 28.

ART BEAT GALLERY & FRAME Pelland Place,
8 Mission Ave., St. Albert, 459-3679.
www.artbeat.ab.ca. Featuring oil paintings
by John H. Burrow. New works by Carl
Hama Chang, Kenneth E. Brown; serigraphs
by Elgie Degenhart.

ASH STREET GALLERY 913 Ash St., Old RCMP
Bldg (Museum), Sherwood Park, 467-7356.
COLLAGES, TEXTURE, AND ABSTRACT ART:
Featuring works by Sylvia Duhrlitt. Thru
Feb.

BUGERA KMETZ 12310 Jasper Ave. NEW
DIMENSIONS: Prairie landscape paintings
by Terry Fennell. New sculpture by Douglas
Benham.

CAFE LA GARE 8104-103 St., 433-5138.
THE LOADED HEART: A showing of recent works
by Francis A. Whalley and Leanne
Gallagher. Until Mar. 4.

DOUGLAS UDELL GALLERY
10332-124 St., 488-4445. Works
by gallery artists, a constantly
changing exhibition. Works by
Chris Pratt, Dorothy Knowles, Joe
Fafard and Tony Scherman, also
new young contemporary artists.
Until Feb. 20.

**ELECTRUM DESIGN STUDIO &
GALLERY** 12410 Stony Plain
Road, 482-1402. HOT COLOURS:
Gemstones of the World & Blown
Glass of Darren Petersen, Jeff
Holmwood, Barb Rumberger &
Tyler Rock. Until Mar. 13.

THE FRINGE GALLERY BSMT. 10516 Whyte
Ave., 432-0240. AFTER HOURS: Matthew
Brett, Fiona J. Yardley Jones, Sidsele Naess-
Bradley, Kim Fjordbotten, Christel
Wallewein, Deanna Deville, Jason
Dufresne, Jason Broatch, Robert Clark.
Until Feb. 28.

FRONT GALLERY 12312 Jasper Avenue,
488-2952. ALL DOLLED UP AND NOWHERE
TO GO: an exhibition of sculpture by textile
artist Barbara Chaput.

HARCOURT HOUSE GALLERY 3rd Floor,
10215-112 St., 426-4180. *STRANGE
ATTRACTORS: Ross Racine & Lisa Urbanic:
Two-person exhibit using painting and
technology in life. Until Mar. 13. *THE
FRONT ROOM: *REFOCUSING: The Northern
Alberta Brain Injury Society in conjunction
with the Glenrose Hospital photographic
art exhibition. Survivors of brain injury
express themselves about the refocusing of
their lives, to raise awareness and un-
derstanding about brain injury. Feb. 11-Mar.
13. Opening reception, THU, Feb. 11, 7:30-
10 pm.

IML GALLERY 10822 Whyte Ave., 433-6834.
Water colours by Carol Hama-Chang. Until
Feb. 18.

KAMENA GALLERY OF FRAMES 5718-104
St., 944-9497. kamenagallery.com. Originals
& prints by Willie Wong, Gerry Thomas
(Oilers photographs and giclée prints), Roy-
bal, Daniel Campbell, W. T. Wong, Helena
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BUGERA KMETZ 123

BOUNDS: with guest artists Brian Webb and Tania Alvarado.

displays/museums

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 435-1078. Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229. Housed in the railway station built at St. Albert in 1909.

ALLEY KAT BREWING COMPANY 9929-60 Ave., 436-8922. Visit the Edmonton's smallest micro brewery, see how Alley Kats' award winning craft beers are brewed, taste Alley Kats' all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

EDMONTON SPACE & SCIENCE CENTRE 451-3344. IMAX Theatre, Margaret Zeidler Star Theatre, Exhibit Galleries, live science demonstrations.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Walderdale Hill, 496-2966. TIMBER TO TOWNSHIPS: John Walter and the lumber industry at the turn of the century.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE N. Legislative Grounds, pdwy, 427-7362. Visit Alberta's premiere architectural attraction.

THE LOYAL EDMONTON REGIMENT MUSEUM FOUNDATION. Part of the Malcom Armouries, 10440-108 Ave., 421-9943. Two galleries dedicated to the history of Edmonton's own infantry regiment. Pictures, documents and artifacts depicting all aspects of recruiting, training and overseas service. Open TUE-FRI.

MCKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era Park.

MUSEE HERITAGE MUSEUM St. Albert Place, 5 St. Anne St., St. Albert, 459-1528. THE NIGHT BEFORE CHRISTMAS: Discover the origins of some of the Christmas traditions, also an exhibit of antique toys and mechanical dolls as well as a number of religious icons. @ The Arden Theatre, @ The Little White School, Mission Hill, 459-4404, 459-1528.

MUTTART CONSERVATORY 9626-96A St., 496-8755. IN SEARCH OF ORCHIDS: Presented by the Orchid Society of Alberta, its 22nd annual show, Feb. 13-21. Family Day activities, MON, Feb. 15.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. *Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. *Every SAT: Aboriginal videos. *Every SUN: Gallery Spotlight: an in-depth look at some of the features of your favourite galleries. *SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. *Every SAT (3pm): Aboriginal videos. *Every SAT SUN of ea. month (1-4 pm): Aboriginal Performers. *Every 3rd SUN of ea. month (1-4 pm): Aboriginal artists. *BUG ROOM: NEW ARRIVALS: Permanent live invertebrate display, new arrivals from Malaysia. *EGGS: A VIRTUAL EXHIBIT: A guide to the bird eggs of Alberta and around the world. Images, text, quizzes and egg humour tell you everything you ever could want to know about birds and eggs. Created by 11 young Canadians working in museums. www.pma.edmonton.ab.ca. *BEARS IN TOWN: A festive stroll through a town full of toys. Until Apr. 5. *MOSES TO MICROBES: BIODIVERSITY BY SEM: Exhibition of SEM photos. Until Apr. 25.

REYNOLDS ALBERTA MUSEUM Wetaskiwin, Highway 13, 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities. SAT 13: Room for Romance Dinners. SUN 14: Search for Cinderella. MON 15: Board of Winter Family Event.

SHAW CONVENTION CENTRE Pedway Level, 9797 Jasper Ave., 42-3300. Canadian Country Music Hall of Honour: Who's who in the Canadian country music scene.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

fiction

THE ZONE THU 11: Presented by the Zone Studio Dance Club. Frederic's of Hollywood fashion auction, benefit for the Edmonton WIN House.

film

EDMONTON FILM SOCIETY Provincial Museum Auditorium, 102 Ave. & 128 St.

421-8775. MON 15 (8 pm): Remember the Night.

GARNEAU 8712-109 St. 433-2212. World's Best Comedians 1998. Feb. 12-18.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. *Every FRI (2 pm): Films for the Retired and the Semi-retired. Feb. 11, 18, 25.

LOCAL HEROES 420-1757. WED 17-SAT 27: International Screen Festival.

METRO CINEMA Zeidler Hall, Citadel Theatre, 9828-101A Ave., 425-9212. FRI 12-SUN 14 (8 pm): Drifting Clouds.

PRINCESS 10337 Whyte Ave., 462-1871. Life Is Beautiful or La Vita e Bella, Feb. 12-18.

lectures/meetings

BOYS & GIRLS CLUBS Six Locations. 463-5599, weekly: Parent Talk-Talking to Your Children

CAPILANO LIBRARY Capilano Mall, 98 Avenue & 50 St., 496-8002. WED 17: Wellness Wednesday

CASTLEDOWNS LIBRARY 9 Lake Beaumains Mall, 15333 Castledowns Rd., 496-1804. THU 18: FreeNet Demonstration.

THE COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE 475-1826. 951-2324. Every FRI, 7 pm., everyone interested in learning Shamanic Journeying are welcome.

EDMONTON BUSINESS CONNECTIONS ASSOCIATION Rosier Bar in Grill, 10475-80 Ave., upstairs, 413-0951. Tue 16 (7:30 pm): Speaker Calvin D. Klontz of Calvin D. Klontz E-Associates Inc. "Experiencing Collaboration and Insight"

GAY MEN & RELATIONSHIPS 910-3050. Every MON evening: Relationships with family, friends & foster. Group for gay men/gay/lesbian facilitators

IMAGES ALBERTA CAMERA CLUB John Janzen Nature Centre, 469-9776. Interested in Photography? Meetings every 2nd and 4th THU each month, 8-10 pm.

OVEREATERS ANONYMOUS 423-2546. A support group for compulsive eaters based on the 12 steps of Alcoholics Anonymous.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. TUE 16-FRI 19: Take the Terror Out of Our Technology

U OF A Trims Centre 492-2972. 420-1757. TUE 16 (7:30 pm): Zukuski! Two Macs vs. Phil at the ur.mvic. ***@7N TUE 17

VISUAL LINKS 200, 5041 Calgary Trail N., 413-3197. Meetings Every WED's, 7:30-8:30 PM. How to make money on the Internet.

WEST END TOASTMASTERS MEETING 10451-170 St., RM 112, info, Jerry @ 472-4211. Every TUES: Personal Growth and development in communication and leadership. Listening skills, appropriate feedback, public speaking abilities done in a friendly environment, two hour weekly meetings.

WINSPEAR CENTRE 429-1592, ext. 238. Tour of the concert hall. Learn about the architecture, acoustics and backstage facilities.

THE WRITE GROUP The Block 1912 Restaurant, 82 Ave., 104 St., 413-0951. Edmonton area writers meet for coffee to share ideas, brainstorm and talk with other writers. Every second THU, 7:30 pm.

literary

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. FRI 19 (8 pm): Cuba Now! Cuban poetry by Cuba's national poet Nicolas Guillen and recite Yewa, Spirit of the Dead from the Cuban Play Fiesta de las Muertos. Recited by actress Carmen Diaz Reyes, accompanied by Roger Milbrandt, reciting his poems about Cuba.

GRANT MACEWAN COMMUNITY COLLEGE City Centre Campus, RM 5-142. THU 11 (7:30-9:30 pm): The Writer's Career: Calling or Mauling? Alberto Manguel, A History of Reading: Thomas Wharton, Icefields, and Peter Oliva Drowning in Darkness, discuss their work and experiences in the publishing game.

LONDONDERRY LIBRARY Londonderry Hall, 496-1814. SUN 21 (2 pm): A Year of Mysteries.

MISTY ON WHYTE 104588-82 Ave., 433-3512. Every SUN: Open Stage Poetry and Prose Readings.

NORTHERN STAR ROMANCE WRITERS ASSOCIATION Centre 406 (Boardwalk), 10310-102 Ave., 459-9475, e-dette1@sympatico.ca. SAT 13 (8:30 am-4:30 pm): Write From the Heart: Sex and the Rest of the Story, speakers: Dottie Haines, Kathy Rung Misen and Jude Wiener.

ORLANDO BOOKS 10121-82 Ave., 432-7633. *Readings in the new Bloomsbury Room. *Last THU ea month: Women in the Arts Poetry Series. FRI 12: Laura Thomas National Film Board documentary: Beating the Streets. FRI 19: Freedom to Read Week event.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, rd 11, Boardroom, 496-7000. Every second WED of the month. Talking Book Club.

STROLL OF POETS <http://www.cnetnet.ab.ca/astro/>. The Sugar Bowl Coffee and Juice Bar, 38 Ave., 109 St., 436-4478. TUE, 9, 16, 23 (7 pm). Twelve days of poetry readings. Feb-Mar.

TUE 9 Fate/Chanceluck: Linda Dumont-Jocke, Olivia Semon, Kevin Steel. TUE 16: Love (S. Valentine's), Marcia O'Connor, Louis Munan, Becky Garber/Conrad, Marjann Megia.

SUGARBOWL 10922-88 Ave., 489-5823. 432-1432. *Every SUN, night, 8 pm, open mike/stage

THE WRITE GROUP Block 1912, Old Strathcona, 104 St., 82 Ave., 465-7390. Meeting every second THU, come out to meet with other aspiring writers to talk about issues of interest to writers

live comedy

CRISTAL LOUNGE 2nd Fl., 10336 Jasper Ave., 421-7861. Every SUN evening: Ama tress Comedy Showcase, open mike pre-screening/auditions. Every WED (8 pm): LaF City

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night hosted by the Atomic Improv Co.

YUK YUKS WEM, 481-9926. Every WEDs Hypnotist Sebastian Steel

special events

CARIBOU COMMONS Myer Horowitz Theatre 451-8000, 222.ticketmaster.ca. SAT 20-18 pm, the Laidlaw Commons Concert. Live music of Matthew Lien and the Wildland band. Photography by Ken Madsen

CHINESE NEW YEAR CELEBRATIONS - THE YEAR OF THE RABBIT Strathcona China Town Hall, 7915-104 St., 436-1534. SAT 13 & SUN 14 (11am-12 am) MON 15 (11 am-12 pm): Lion Dance and Kung Fu Demonstrations, Tai Chi, Tai Kwan Do, Chinese Music, Children Performances, Chinese Feng Shui & Fortune Telling, Therapeutic Massage Demonstrations, Flower Arrangement Demonstration, Karaoke sing along, One Dollar Auction, Lucky Draw, Wheel of Fortune, Traditional Chinese New Year's Eve Market throughout. *Jubilee Auditorium 87 Ave. 114 St., 429-1757. SAT 20 (7:30-10:30 pm): Presented by the Edmonton Chinese Art Society, a Multicultural Lunar New Year Gala.

CITY HALL Sir Winston Churchill Sq., Edmonton, 439-5088. Youth Interfaith Festival of the Family, Feb. 14-15

sports

FIGURE SKATING Campbell Arena, Campbell Business Park, NE St. Albert, Northern Winterkate, 1999. FRI 19-SUN 21.

GYMNASTS Grant MacEwan College, City Centre Campus, Health and Wellness Centre, 435-8259, 436-7288. SUN 14 (4 pm): Edmonton Rhythmic Gymnastics present the 1999 Valentine's Day Gala.

HORSE RACING Northlands, 471-7379. Northlands Simulcast racing, 7 days a week.

SKI FESTIVAL CANADIAN BIRKEBEINER SOCIETY 430-7153. THU 11 (John Dunn, Kinsmen Club, 11:30-1:30 pm): Fast versus Famous Media Challenge. FRI 12 (Edmonton Inn, 11830 Kingsway Ave., noon-8 pm): Nordic Fan. SAT 13: Ski Events: 9 am @ Ukrainian Cultural Heritage Village, 55 km Torskelebb Birkebeiner with pack & 55 km TransAlta Kirke Lite (without the extra weight). *31km Journal Tour (9:30 am @ Ukrainian Cultural Heritage Village, *15 km Celanese Mini-Birke (1:30 pm @ Waskehegan Staging Area, Blackfoot Rec. Area), *5 km Dow Snow Shuffle (11 am @ Waskehegan Staging Area, Blackfoot Rec. Area, *2.5 km OEB Two Trail Tour (11:30 am @ Waskehegan Staging Area), SAT 13 (6 pm, Festival Place): The Viking's Feast

ANNIE Jubilee Auditorium, 451-8100. Musical, direct from Broadway. Music by Charles Strouse. Book by Thomas Meehan. Until Feb. 14.

AS YOU LIKE IT Department of Drama, 3-146 Fine Arts Bldg. U of A., 492-2495. Romantic comedy by William Shakespeare. Rosalind is trapped in a court where violence is entertainment and things are not what they appear to be. Until Feb. 13.

CYPHER Horizon Stage, 1001 Calahoo Rd., 962-8995. SAT 20 (7:30 pm): A Russian cypher clerk defects from the Soviet Embassy in Ottawa and sets off a terrifying train of events for one Montreal family. The father goes missing and it is up to his son and wife to decipher the present by re-examining the past. SAT, Feb. 20, 7:30 pm.

DIE NASTY Varscona Theatre, 10329-83 Ave., 433-3399. The U of A. Improvised Soap Opera. Every MON night @ 8 PM.

FIDDLER ON THE ROOF Festival Place, 467 St. Presented by The Shogun Musical Theatre. Music based on Shogun Atsuhiko. Stories: Impoverished Jews in Czarist Russia Opening Heart-Gate. FRI Feb. 19 FEB 20 21 & 26-27 Mar. 5-6

GUNMETAL BLUES Banquet Room.

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Lower-level, Jubilee Auditorium, 432-9483. Drawing Room Theatre: the first play of a new theatre series, a theatre experience where the audience joins in the setting

Gunmetal Blues is a hard-boiled detective tale set in the Red Eye Lounge. Enjoy drinks & darts in lounge style seating. Until Feb. 14. ***TIX SQUARE ADV TIX***

THE INVESTIGATION Catalyst Theatre, 43 1750. By Peter Weiss. The 1964 trial of seventeen men who had participated in the opening of the extermination camps at Auschwitz and Birkenau. Feb. 19-28

ME AND MY GIRL John L. Haer Theatre. 10045-155 St., Jasper Place Campus, 646-4200. 420-1756, 497-4471. The new 1935 musical comedy book and lyrics by L. Arthur Rose and Douglas Furber. Music by Noel Gay. Revised by Stephen Fry and Michael Ockent. A revival of a 1933 London musical. A man from Lambeth suddenly discovers he is the long lost heir of fortune and title. His fiancée is transformed into an appropriate woman. Until Feb. 13

MELODRAMIX Festival Place. Shows every 44th FEST (3378). Firelight Theatre every SUN: 7:30 pm., comedy and an improvised music theatre

DES YEUX AU BOUT DES DOIGTS La Cite Francaise, 8527-91 St., 497-4395. Presented by L'Unitheatre, Theatre de Louise Painchaud. MON 14-15, 2 pm

REMEMBER ME The Arts Centre, 10330-84 Ave., 488-4262. Music and lyrics by J. Jordan Thompson, book by Steve Plot. Presented by the Edgewood Ensemble. An original rock musical written in Edmonton. A story of true love from beyond the grave will feature eight powerful house performers, a 5-piece rock orchestra and the beautiful design work of Jeka

THE VELVETEN RABBIT Kaasa Theatre. 420-1756, 497-4471. The meaning of life and reality. The characters for his place and strives to become all that he can. Until Feb. 14. 7:30 pm; Sat & Sun @ 1 pm & 3 pm

WE ALL FLEW INTO A CUCKOO'S NEST Jubilation Dinner Theatre. W.E.M., 484-2424.

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Arnold. Until Feb. 14, 16:20.

SKYLIGHT The Citadel Theatre, 9828-101A Ave., 425-1820. Presented by the Citadel Theatre and the National Arts Centre English Theatre. By David Hare. A passionate and adulterous love story. The evening is a dance of desire and frustration. Feb. 13-Mar. 7

Once upon a time there was a nice little "home", where there lived a group of very "interesting" people. Until Mar. 21.

THE WINES OF TUSCANY Roxy Theatre, 10708-124 St., 477-5944. Presented by Workshop West Theatre, a Wild Excursions Performance Production. By Conrad Alexandrovich. A beautiful, funny and ultimately tragic story... erotic and passionate... a true feast for the senses. A man's reminiscence of his last trip to Italy with his dying lover. Until Feb. 21.

variety

CITY HALL Sir Winston Churchill Sq., Edmonton, until March: 7 am-10 pm, Ice-skate on City Hall's outdoor ice rink.

CITY MARKET 10155-97 St., 424-9001. For fresh produce, meat and flowers. Public market day is SAT (7 am-2 pm).

GRANT MACLEAN COMMUNITY COLLEGE St. Basil's Church, 10819-71 Ave., 497-5695. Hockey, dinner, silent auction, dancing, presented by GMCC in support of the GMCC hockey team. Feb. 20.

GRANT MACLEAN COMMUNITY COLLEGE City Centre Campus, 108 St. Entrance, during the clock: THU 11 (7:45 AM-all day): Stuff the Bug!

HARRY AINLEY HIGH SCHOOL 4304-111 St., 434-8451. RANDOM ACTS OF KINDNESS WEEK. UNTIL FEB. 12.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. *Every WED: Classic Comedy with the Atomic Improv Co.

LESSARD LIBRARY 6104-172 Street, 496-1871. *Every WED: Chess Night! all ages, 7 PM. *Every THU: Magic, The Gathering, all ages, 7 PM.

NATURE BU ORGANIC GROCERY 10723-124 St., 413-6082. FRI 12 (3-8 pm) & SAT 13 (11-6 pm): Anniversary Party.

THE NODE ROOM Circle Square Plaza, 118 Ave. St. Albert Trail, 413-9982. Internet access. Multiplayer computer gaming.

RUNDLE PARK 113 Ave., 29 St., 496-7275. Skating rink open to the public.

SIDETRACK CAFE 10333-112 Street, 421-1326. *Every SUN: Variety Night.

VICTORIA OVAL River Rd., 116 St., 496-7275. Skating rink open to public

workshops

FAVA 429-1671. SAT 13 (10 am-5 pm): Acting in a Frame.

GRANT MACLEAN COMMUNITY COLLEGE City Centre Campus, Room 5-142, main floor, 10700-104 Ave., 497-5188. TUE 16: Meatless Menus explores vegetarianism. 4 pm (497-5000). THU 11: *Maclean Day Breakfast award Ceremony. 497-4947.

NON 15: Family Day Fun at GMCC Sport & Wellness Centre (497-5300). TUE 16: Mental Health. THU 18-SAT 20: Celebrating Diversity: Conference.

KAMENGA GALLERY OF FRAMES 5718-104 St., 944-9487. Watercolor & drawing classes with Willie Wong at our new location. flexible time ample parking. *Register.

THE MARKETPLACE ART SCHOOL Westmount Shopping Centre, 494-9351. Individual and group classes in pencil, pen & ink, acrylic, oil, water colour, clay and wood. Call Lorea or drop by.

MULTIPLE SCLEROSIS SOCIETY Victory Centre, 471-3034. A six week dance program offered for people with MS and their families, 7-8 pm, MON, FEB. 22. *Quafun classes at the Glenrose Rehabilitation Hospital Pool, SAT, 11:30 am-12:30 pm (ph Andy 471-3034).

SCULPTORS' ASSOCIATION OF ALBERTA 929-8866, 464-4084. SAT 20 (10 am-4 pm): Ice Sculpture Workshop, award-winning instructors, ice and tools provided.

UPWARD BOUND TOASTMASTERS Heritage Rm, Main Fl., City Hall, 1, Sir Winston Churchill Sq., contact Peggy 488-7271. Every WED (7:30-9:15 PM). Until June, you're invited to improve your listening, thinking, speaking skills, 7:30 PM.

kids stuff

BETHESDA CHRISTIAN FELLOWSHIP 475-1486. Rainbow's Children's Program "It doesn't need to hurt forever..." Free 12 week peer support program for children ages 4-17 who have been affected by death, divorce, separation or abandonment.

CALDER LIBRARY 12522-132 Avenue, 496-7090. *Every THU (10:30 am, 11 am), pre-school Storytime, until May 27. (3-5 yrs.). ST 20 (2 pm): Stories, 3 yrs. +.

CAPILANO LIBRARY Capilano Mall, 98 Avenue & 50 St., 496-1802. *Every TUE (10:15 am) Pre-school Storytime, session 1: Feb. 16 (3-5 yrs.). *Every THU (10:15 am), Pre-school Storytime - session 1, 3-4 yrs., Feb. 11, 18, SAT 13 (2 pm): Hearts Galore.

CARAWAY Strathearn School, 8728-93 Ave., 462-2921. Hands-on learning experiences, a program of choice within the Edmonton Public School Board (K-Gr. 6).

CASTLEDOWNS LIBRARY 9 Lake Beaumaris Mall, 15333 Castledowns Rd., 496-1804. SAT 13 (2 pm): Hearts and Flowers, 6-12 yrs.

EDMONTON ART GALLERY 2 Sir Winston

Churchill Square, 422-6223. *CHILDREN'S GALLERY: SCULPTURE LOCOMOTION. *Every SUN: Something on Sundays. Children's Gallery: INSIDE OUT: ART AND NATURE: SUN 14: Be Mine! Create an artistic Valentine - Dawn McLean. MON 15: Family Day Fun, 11 am-4 pm. SUN 21: Aliens in art!

HIGHLANDS LIBRARY 6710-118 Avenue, 496-1806. *Every WED (10:15 am) No Batteries Required (pre-sch/undergarten). *Every TUE (10:15 am, 2 pm) Session 1 Crafty Storytime (3-5 yrs), until Mar. 9. *Every THU: Session 1 Totally Twos, (10:15 am), until Mar. 11 (2 yrs).

IDOLWYLD LIBRARY 8310-88 Avenue, 496-1808. *Every WED (10:15 am), Storytime - session 1, Feb. 17. *Every TUE for Twos (Feb. 16), Session 1. SAT 13 (4-4 pm): Idylwyld About You Two, Open House, customer appreciation for the family. SAT 13 (1-4 pm): Valentine Open House.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. *Every THU: Pre-school Storytime, 3 yrs (10:15-10:45 am); 4 yrs (11-11:30 am) until Feb. 11. SAT 13 (2 pm): Valentine Craft, 5-9 yrs.

KAASA THEATRE Lower level Jubilee Auditorium, 432-9483. THE VELVETEEN RABBIT: Presented by Stage 10.

Polaris, a musical adaptation of the children's classic by Margery Williams. A toy rabbit wrestles with the meaning of life and reality. He searches for his place and strives to become all that he can. Until Feb. 14. FRI @ 7 pm; Sat & Sun @ 1 pm & 3 pm.

LESSARD LIBRARY 6104-172 Street, 496-1871. *Pre-school Storytime- TUES, WED, THU. *Every TUE (2-2:30 pm); WED (10:15-10:45 am); THU (7-7:30 pm) 3-5 yrs, pre-school storytime. STA 13 (2 pm): Silly Saturdays.

LONDONDERRY LIBRARY Londonderry Mall, 496-1814. *Pre-school Storytime every TUES (10:15 am) 3 yrs; every TUE (2 pm) WED (10:15 am) for 4-5 yrs, until May 12. SAT 13 (10:30 am): Puppet Show. SAT 20: Junior Edmonton Stamp Club, Expanding an Exhibit.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1814. *Every TUE (10:15-10:45 am) Pre-school Storytime Session a, until Feb. 16. *Every WED (2:15-2:45 pm) Pre-school Storytime Session 1, until Feb. 17. SAT 13 (2-3 pm): Valentine Fun, 4 yr +. SAT 20: What's Inside Your Computer.

MUSÉE HERITAGE MUSEUM St. Albert Place, 5 St. Anne St., St. Albert, 459-1528/459-4404. LOVE STORIES EXHIBIT: Marriage is a rite of passage in which most of us will participate at least once in our life. A ritual rooted in tradition that has changed little over the centuries. The Musée Heritage Museum has gone out into the community ad asked people to share with us, their memories of this important event. Until Mar. 14.

PENNY MCKEE LIBRARY (ABBOTSFIELD) Abbotfield Shoppers Mall, 3210-118 Ave., 496-7839. *Every TUES (10:15-10:45 am) 2 yrs., Time for Twos - session 1, until Mar. 2. *Every WED (10:15-10:45 am) 3-5 yrs. Pre-school Storytime - session 1, until Mar. 3. SAT 13 (2 pm): Hearts Galore, 6-12 yrs.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. *Every SAT: (1-4 PM) drop-in and exhibits. SAT 5: Peas and Beans Collage. SAT 13: Old Fashioned Valentine's Day Cards. ST 20: Decoupage Collage.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Clinic. For young families. Weekends, 1-4 PM.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

SECOND STORY Mill Woods Town Centre, 109, 2331-66 St., 413-6971. FRI 12 (10:30 am): Reading with Lizzy Pocock; SAT 13 (1:30 pm) Reading with Mike McGowan; (11:30 am): Create your Victorian Valentine. (2:30 pm): The Youth Writing Club. TUE 16 (10:30 am): Reading with Mike McGowan.

SOUTHWEST LIBRARY Southgate Shopping Centre, 496-1822. *Every THU (10:15-10:45 am), 3-5 yrs. First Time for Storytime. *Every TUE (2:15-2:45 pm) Pre-school storytime (4-5 yrs), Session 1, until Feb. 23. *Every TUE (10:15-10:45 am): Time for Twos, 2 yrs, until Feb. 23. *Pre-school Storytime for 3-4 Year Olds - session 1, (10:15-10:45 am), until Feb. 24. SAT 13 (2 pm): Valentines Day Puppet Show.

SPRUCEWOOD LIBRARY 11555-95 Street, 496-7099. *Every THU (1:30-2 pm) Storytime for pre-school children, 3-5 yrs, until May 27. ST 13 (2 pm): Make a Valentine's Craft, 5+ yrs.

STANLEY A MILLNER LIBRARY 7 Sir Winston Churchill Square, 496-7000. *Every FRI. Drop-in Film Program, 10:30 am, (3-5 yrs.). *Every SAT (11 am), until May 29, Ukrainian Storytime. SAT 20 & SUN 21 (2 pm): What's Eating You? Storytime, all ages.

STRATHCONA LIBRARY 8331-104 Street, 496-1828. *Pre-School Storytime, 10:30 AM, 3-5 yrs.

VALLEY ZOO 133 Buena Vista Rd. (87 Ave.), 496-6911. Open every day. indoor and outdoor exhibits.

WOODCROFT 13420-114 Ave., 496-1830. *Every WED: Pre-school Storytime, session 1, (10:30-11 am or 2:30-3 pm) until Mar. 3 (3-5 yrs). *Every THU: Time for Twos, session 1, (10:15-10:35 am) 2 yrs, until Mar. 4. *Every THU (4-5 pm) A Star is Born! 7 yrs +, until Feb. 24.

Classifieds

• DEADLINE for Classified advertising: 3:00 PM • Monday before publication

FREE • FREE • FREE • FREE • FREE

ARTIST/NONPROFIT CLASSIFIEDS
Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks, if you require an ad to be renewed or cancelled please phone or fax the Classified department. Please, fax your ad to 422-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

ARTISTS TO ARTISTS

The Edmonton Art Club is accepting new members through July in May, 1999. (The Edmonton Art Club offers scholarships to members of the club for study in water colour.) If you are interested contact Linda Nelson, 462-7383, or Judi Popham, 488-2629.

Up coming workshops at FAVA: Acting in a Frame, Feb. 13. Ph 429-1671

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ARTISTS TO ARTISTS

Playwright wanted for musical! Storyline already finished, a playwright is needed to fill in the dots. Call Jim at 449-0517

Looking for Male models, 18-20 to do video work ph 424-0813, leave message na0211

A theatre sales rep, no door to door, no hard selling, honest fun, exciting selling (there is such a thing). Work from home or spare time and great commission. Send resume to Box 52-34, T6C 1Y0. na0212

Film students needed for editing music video footage. Kyle: (780) 636-3171. suncafe@telusplanet.net. na0212

Sugarbowl's Speak Easy, 19022-88 Ave., an open mike/stage for writers of poetry, prose or alternative forms of verbal expression, every Sun, night, 8 pm, Ph 469-4823 or 432-1432 for info na0212

Writers, Social Club Fiction/nonfiction writers, editors/aspiring editors, publishers/aspiring publishers meet new friends for literary business purposes. Call 437-1119 na0212

The Write Group meet for coffee every second thu, 7:30 at the Block 1912 Restaurant, 82 Ave, 104 St. New members, experienced and inexperienced writers welcome na0212

Looking for people who need support who are highly sensitive left handed or very creative please call Nancy 421-1950. Perhaps willing to do a survey na0211

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ARTISTS TO ARTISTS

Theatre Network: submissions from young writers (under 30) for Synchrude Next Festival (June 6-13). Deadline for proposals and submissions Mar. 5. Send to: Theatre Network, 10708-124 St., Edmonton, T5M

MUSICIANS AVAILABLE

Metal/punk guitarist seek motivated musicians or band. No drugs, booze ok. Infi Misfits, Pennywise, Metallica, Thomas at 483-3106.

Experienced guitarist looking to join band or do sessions: acid jazz to hard rock. Lv mess. ph 909-1040.

MUSICIANS WANTED

Keyboardist 18-24 wanted for 4 pc band. Infi radiohead, the Watchmen, Bare Naked Ladies. Call Dave 435-2395.

Bass player wanted for a 4 piece original/covers band. Working on new project. Please call Victor 910-2422.

"Headlong Walkers" are auditioning for a front man. We are an established, part-time, cover band playing Hip, REM, Odds, Live, Smashmouth, etc. Phil 439-8532.

Working rock band seek competent bass player able to learn a 40 song set for up coming road work in Mar. M/F 18-30 with own gear and sense of humour. If you can read and know music theory we like you. Call Daren at 439-0365 or Mike at 450-4216 or Daryl at 439-3843.

Bass player - vocalist looking for a country/rock band to join. Serious enquiries only. Brett 421-0112.

Messenger need hard rock lead guitarist for recording project. Call George at 475-3125.

"Headlong Walkers" are auditioning for a front man. We are an established, part-time, cover band playing Hip, REM, Odds, Live, Smashmouth, etc. Phil 439-8532.

Female vocalist required for original project. Material incl: ctry, folk, pop, rock. Responsible vocalists call Daren @ 428-3493.

Singer & drummer looking for fellow musicians to take on the world. Infi: B/R E.M., Copyright, Weezer, The Smiths. No Drugs. 81-022 R/K 479-3846.

Hard aggressive new age metal band with good gear and protected rehearsal space is looking for a dedicated and experienced bass player. Influences - heavy/anything. Ph Chris 464-2351.

Saxophone/trumpet player wanted for fusion trio w/drums, bass guitar. Lv mess. 468-1686.

Keyboard player wanted for funky jazz/fusion instrumental band. Lv mess. 468-1686.

Drummer wanted for experimental fusion power trio funk/jazz/rock, experienced call 909-1040.

Female singer or guitarist wanted for songwriting partner, 18-28 yrs. old. Lv Mess 468-1686.

MUSICIANS WANTED

Percussionist wanted for funky jazz/fusion instrumental band. Lv mess. ph 468-1686.

"ELECTRONICA MUSIC CLUB" free membership. We do "Dance, R&B, Industrial, Techno, Ambient, Jungle, R&B, Hip-hop, etc." Call Tonmeister K. 479-3825.

Amateur Musicians wanted: The Cosmopolitan Music Society: CMS Adult beginner Band Program. CMS will teach you how to play an instrument. If you play or sing already or used to, there are adult bands ranging from elementary to advanced and a chorus. Contact CMS at 432-9333 for more info.

MUSIC INSTRUCTION

Gray Music Private Guitar Instruction beginner - intermediate SouthSide location, just off U of A campus. Call 432-5157.

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Gain valuable experience, and make a difference in someone's life! Dance Coordinator for monthly dances for adults with mental illness. Need a friendly, fun-loving person to work with established community. Time commitment: 3-4 hrs per month. Ph Paddy @ 414-6300 for more info.

Be the Canadian Connection Canadian newcomers require help with conversational English and orientation to Edmonton and Canada. Be a teacher and a learner of culture. No second language required. Hrs. are flexible. Call the Host Program @ 424-3545.

PANIC ATTACKS. Dr Coupland and Dr. Zedkova at the University Hospital are looking for people with panic attacks to volunteer for medical research. Call 492-0617.

Love movies? Volunteer for Local Heroes, Edmonton's Film Festival, Feb. 19-27, 1999. Work box office, usher, registration, etc. Short term, flexible shifts - good times, great people. Call Tara at 421-4084.

ART - JUST WHAT THE DOCTOR ORDERED! Share the experience with patients, visitors and staff at the University Hospital McCullen Gallery. Gallery Guide volunteers welcome visitors, provide info on works and artists, provide companionship to visitors. Training provided. Call Nola @ 452-8428 for info.

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TRAVEL-teach English: \$65/40 hr. Feb. 24-28. TESOL teacher cert. course (or by corresp.). 1,000's of jobs avail. NOW. FREE info pack 438-5704.

HELP WANTED

CANVAS DIRECTOR Needed on conservation issues with Cnd. Parks and Wilderness Society. Motivated people person with fund-raiser and grassroots exp. required. Payed training and benefits. Fax resume and cover letter to Frank Silady (416) 979-3155 (www.CPAWS.org).

Cash paid daily copying discs from home. Send S.A.S.E. to Morocco Investments, 10717-126 St., Edmonton, AB, T5M 2N9.

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PERSONAL

Urgent: Wanted genuine Viagra. PH 905-1407.

Ladies... Are you in your 20s? Do you want to go on a date/coffee (and maybe more), but don't like meeting people in the bar? Same with me. I'm a late 20's secure, well-dressed, hip, slim male. I'm open-minded and into alternative music, sports, nice dinners out, pot, bars on occasion. If I sound interesting, call me. Leave details at 448-0173 93727.

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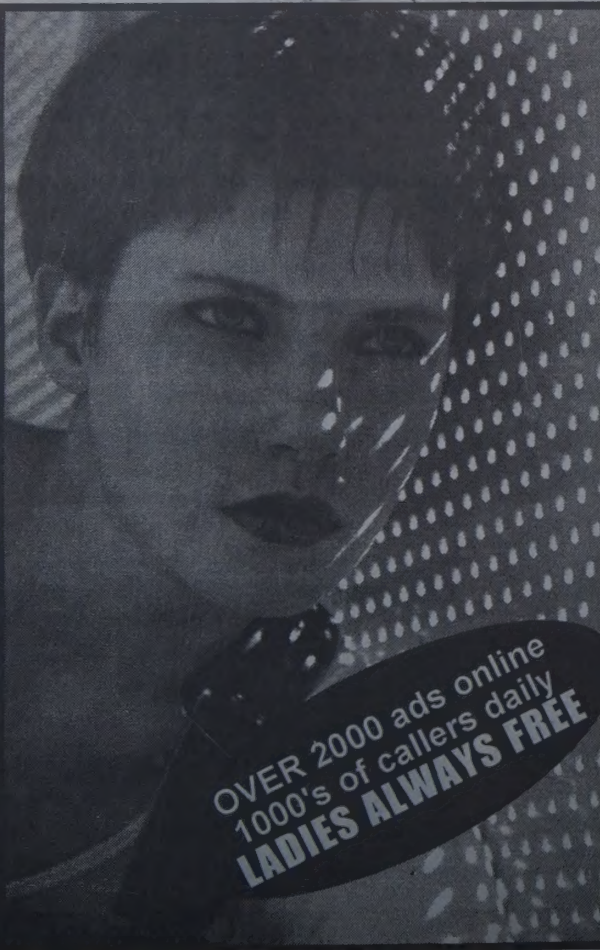
LAST LOOKS

Edmonton's heppiest cats and most beautiful babies turned out to Dinwoodie Lounge on the U of A campus last Saturday to catch Canada's coolest combo, the Johnny Favourite Swing Orchestra. Hopefully the skirts were on alert, seeing as Johnny's got a serious rep for being a ladykiller. That may be true, but Mr. Favourite seems to have packed on a couple pounds since the cover art was done for the band's latest CD. Sure, they're double the fun—but double the chin, too.

Photo by David Williamson



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Women Seeking Men

My name is Jane. I'm a 5'7" tall, 190 lb., full-figured, well-educated, divorced female with lots of energy & a strong libido. I love sci-fi, computers, movies, & more. I'm looking for a single male over 45 yrs. old. **Box 6881.**

I'm a 28 yr. old, 5'7" tall, 128 lb. hard-working female with shoulder length, brown hair & greenish brown eyes. If you'd like to know more about me, get back to me. **Box 6814.**

I'm a 6' tall, slim, bright, funny female who's awaiting a promotion that might take me out of town. I'd like to meet someone to hang with in the meantime. I enjoy dancing, movies, dining, long walks, & more. If you're interested, get back to me. **Box 6865.**

My name is Melissa. I'm a 5' tall, 125 lb., divorced, native female with no dependents. I enjoy blues & the clubs. I'm a non-smoker. I'm looking to meet that special someone. Get back to me. **Box 6724.**

I'm a 32 yr. old, 5'5" tall, 120 lb., slim, professionally employed, attractive lady with short, blonde hair. My ideal man would provide me with lots of positive attention. If you're honest, trustworthy, reliable, respectful, loving, loyal, financially secure, & respectable, get back to me. **Box 6836.**

I'm a 25 yr. old, single, professionally employed female with no dependents. I'm a smoker & casual drinker. I'm looking for an emotionally & financially stable male with no dependents, for a serious, long term relationship. If you're interested, box me. **Box 6169.**

I'm a mid 30's, professionally employed female with two teenage sons. I love thunderstorms, sunshine, kittens, children, friends, family, & lots of laughter. I'm looking for an adventurous, passionate guy who loves life & laughter. If any of this sounds interesting, box me back. **Box 6049.**

I'm an attractive, college educated female with a great sense of humour. I'm the single mother of two boys, 5 & 7 yrs. old. I'm a warm, loving, kind, sincere, moral, generous, honest, loyal, monogamous woman with strong family values. My greatest desire is to be loved, cherished, & valued by my teammate, lover, & best friend. **Box 6048.**

I'm a 29 yr. old, shapely, fit, mother of two, with dark blonde hair & pretty blue eyes. I enjoy swimming, biking, picnics, pool, movies, theatre, long walks, & more. I'm looking for a 30-49 yr. old male with lots of hair, who loves kids & animals & has strong ties with friends & family. If you'd like to know more about me, box me back. **Box 6023.**

This is Taylor. I'm a 27 yr. old, 5'7" tall, 130 lb., attractive, submissive female with dark brown hair & green eyes. I'm not interested in pain or humiliation. I enjoy rock climbing, mountain biking, hiking, camping, dining, movies, reading, writing, & trendy, artsy places. I'm interested in a fun-loving, easygoing partner under 38 yrs. old for a committed relationship. **Box 3838.**

This is Jackie. I'm a 5'6" tall, outgoing, warm-hearted female with brunette hair & blue eyes. I have a 4 yr. old child. I enjoy the outdoors, movies, good conversation, or nights on the town. I'd like to meet a man who knows where he's going & what he wants out of life. **Box 3520.**

I'm a 27 yr. old, successful, sweet, intelligent, voluptuous, Virgo female with brunette hair & sparkling, green eyes. I'm a farm girl at heart. I'd like to rope a 5'8"-6' tall, 26-32 yr. old, kind, giving, intelligent, successful cowboy who looks great in Wranglers. If you're interested, box me. **Box 3422.**

I'm a 24 yr. old, single mother who enjoys cooking, long walks, movies, & much more. I'm a smoker & casual drinker. I'm looking for a guy around my age, with similar interests, to start a friendship that hopefully will lead to a long term relationship. **Box 2912.**

This is Cindy. I'm a 21 yr. old, 4'10" tall, employed, single female with brown hair & bedroom, blue eyes. I'm the mother of one & a part-time college student. I'd like to meet a 22-25 yr. old, communicative guy who will protect & believe in me. If you're interested & you'd like to know more, box me back. **Box 3414.**

My name is Toni. I'm a 5'2" tall, active female with short, reddish brown hair. I love the outdoors, sports, cards, board games, movies, dancing, & more. If you'd like to know more about me, get back to me. **Box 7364.**

My name is Melissa. I'm a 5'2" tall, 115 lb., attractive, white female with blonde hair & blue eyes. I enjoy horse-back riding, sports cars, movies, & spending time with family & friends. I'm looking for a long term relationship with an honest guy. If I sound interesting, get back to me. **Box 6565.**

My name is Anjela. I enjoy candlelit dinners, dancing, long walks, movies, & more. I'd like to start a friendship & see if it might lead to more. Box me back. **Box 7719.**

I'm a 28 yr. old, 5'3" tall, full-figured, curvaceous, attractive, independent, single mother with blonde hair & green eyes. I'm adventurous, & outgoing. I enjoy outdoor activities & stimulating conversation. I'm looking for a good natured, non-smoking, honest, articulate, educated, athletic gentleman who's an active participant in life. If this has piqued your interest, box me back. **Box 5358.**

This is Sandy. I'm a 49 yr. old, 5'6" tall, professionally employed, attractive, slim, colourful, personable female with auburn hair & green eyes. I enjoy nature, sports events, & more. I'd like to spend time with a clean-cut, fit, non-smoking gentleman who possesses a sense of humour, kindness, & honesty. If you'd like to know why brides wear white, get back to me. **Box 5859.**

I'm a 28 yr. old, 5'5" tall, 125 lb., toned, tanned, brunet female with green eyes. I'm the single parent of two girls, 5 & 8 yrs. old. I'm just looking for friendship that might lead to a relationship. If you're sincere, normal, goal oriented, & have a life beyond Jerry Springer, get back to me. **Box 5016.**

My name is Gena. I'm a 46 yr. old, 5'4" tall, 110 lb., blunt, youthful female with wavy, waist length hair & brown eyes. I work in telemarketing. I'm looking for a serious, long term relationship. **Box 6229.**

My name is Laurie. I'm a physically fit, employed, divorced, white female who enjoys cuddling, hockey, snowmobiling, long walks, pool, & meeting new friends. I'm the mother of two wonderful boys. I'm honest, sincere, romantic, & easy to talk to. I'm looking for an honest, sincere, handsome, hard bodied man with similar interests & a sense of adventure. If this sounds appealing, I hope to hear from you soon. **Box 5839.**

My name is Eve. I'm a 5'2" tall, professionally employed, medium built, single, white female with medium length, brown hair & brown eyes. I'm a smoker & casual drinker. I've never been married & have no children. I enjoy bowling, billiards, camping, fishing, travelling, & skidoing. I'm bilingual. I'm looking for an average, spontaneous, adventurous, positive guy who can hold a good conversation. **Box 5073.**

I'm a 30 yr. old, 5'4" tall, medium built, non-smoking female with short, red hair & brown eyes. I work out, love animals & nature, & have a wee, baby boy. I'm eclectic & eclectic but not crazy. I'm looking for a Gemini, Gemini/Cancer cusp, Cancer, Leo, Capricorn, or an Aquarius/Pisces cusp, let's see if there's anything to this Zodiac stuff. You must be glib & chivalrous, honest & trustworthy, 29-40 yrs. old, tall, non-smoking, & have a religious background. **Box 3632.**

I'm in my early 20's. I'm looking for a single, confident, active, easygoing, honest male who knows where he's going & what he wants out of life. If you're fun, romantic, articulate, intelligent, emotionally secure, sometimes wild, & have a great sense of humour, get back to me. **Box 3268.**

I'm a 5'8" tall, nice looking, slim female with medium length, blonde hair & brown eyes. I'm a smoker & casual drinker. I'm looking for a passionate, romantic, 35-45 yr. old, 5'11"-6'3" tall, well-groomed male with lots of hair. If you enjoy work & travel, & you'd like to date casually, give me a call. **Box 2458.**

This is Tammy. I'm a 25 yr. old, 5'5" tall, 130 lb., confident, good looking female with long, auburn hair & hazel eyes. I'm looking for a long haired, good looking guy who enjoys hard rock. If you're interested, get back to me. **Box 6282.**

I'm a 25 yr. old, 5'5" tall, 125 lb., toned, tanned, brunet female with green eyes. I'm the single parent of two girls, 5 & 8 yrs. old. I'm just looking for friendship that might lead to a relationship. If you're sincere, normal, goal oriented, & have a life beyond Jerry Springer, get back to me. **Box 5016.**

My name is Gena. I'm a 46 yr. old, 5'4" tall, 110 lb., blunt, youthful female with wavy, waist length hair & brown eyes. I work in telemarketing. I'm looking for a serious, long term relationship. **Box 6229.**

Men Seeking Women

I'm a 29 yr. old, 6'2" tall, 185 lb. male with shoulder length hair. I enjoy discussing the growth of my inner being in relationship to the outer world. I'm looking for an attractive female with similar interests, who enjoys the outdoors & taking care of the body. **Box 9442.**

My name is Warren. I'm a separated male interested in meeting a woman to hook up with in a trusting relationship. **Box 7464.**

I'm looking for a strong woman to free me from the burden of making decisions & to tell me what to do. If you're the one, I hope to hear from you soon. **Box 7193.**

I'm a 5'9" tall, 195 lb., male student with long, dark hair & dark green eyes. I'm a non-smoker, non-drinker, & drug-free. I'd like to meet an intelligent, attractive, woman who knows where she's going & what she wants out of life. **Box 6599.**

I'm a 40 yr. old, 5'11" tall, 185 lb., physically fit, non-smoking, single male with short, blond hair & blue eyes. I'm professionally employed with the RCMP. Some of my interests are camping, fishing, hunting, skiing, movies, music, good conversation, & most other sports. My four children are 2-17 yrs. old. I'm looking for a monogamous, permanent relationship with an attractive, slender, intelligent, passionate, compassionate woman with similar interests. Serious replies only. **Box 4604.**

I'm a 27 yr. old, 5'7" tall, 120 lb. male with long, curly, black hair. Some of my interests are pool, movies, working out, hip hop, & R&B. If you'd like to get together, give me a call. **Box 3164.**

My name is Scott. I'm a 5'8" tall, 170 lb., clean-shaven, very attractive, fit, open-minded male with short, blond hair. I'm clean, honest, caring, & down-to-earth. I have a stable professional career. I'm looking for an attractive, clean, open-minded, female for intimate encounters. If you're interested, box me back. **Box 1682.**

I'm an older gent looking for a clean, non-smoking woman over 45 yrs. old for a long term, committed relationship. If you're interested, get back to me. **Box 1243.**

I'm a 32 yr. old, 5'11" tall, fit, active, attractive male who enjoys the outdoors, camping, fishing, water sports, & moonlit strolls. I'm honest, down-to-earth, & have good morals & a good sense of humour. I live on an acreage, enjoy animals, & have two kids. I'd like to meet a special girl to enjoy some of the things that I do. **Box 2448.**

I'm a 36 yr. old, 190 lb., medium built, well-groomed, employed, good looking male with curly, brown hair. I'm a friendly, kind, caring, honest, sincere, fun-loving, warm-hearted guy who's open to new ideas. I've never been married & have no children. I'm a non-smoker & light social drinker. I love music, theatre, concerts, dining, long walks, & much more. Let's start a friendship & see where it goes from there. **Box 7549.**

I'm a 28 yr. old, 5'11" tall, 190 lb., physically fit, non-smoking, compassionate, loyal, roughish male with short, light brown hair & blue green eyes. I enjoy music, long walks, theatre, karate, rugby, & the outdoors. I could read or write you poetry, whisper romantically under a moonlit sky, sweep you off your feet, ride with you into the sunset, or paint the town red. I'd like to meet a financially secure partner who's serious about a relationship. If this has sparked your interest, box me. **Box 4258.**

I'm a 32 yr. old, 5'11" tall, 200 lb., physically fit, attractive, down-to-earth, honest, romantic, fun-loving male with brown hair & brown eyes. I have a good sense of humour & know how to treat a lady. Let's start a friendship that might lead to a long term relationship. Take a chance, box me back. **Box 5930.**

I'm a 30 yr. old, 5'9" tall, hard-working, attractive, sincere, honest, single male with short, blond hair & hazel eyes. I have a good sense of humour & a serious side. I enjoy most sports, long walks, movies, dining, cards, pool, darts, & trivia. I've never been married & have no children. I'm not into bars. If you're interested, leave a message for Randy. **Box 7377.**

I'm a 36 yr. old, 6' tall, 210 lb., fit, handsome, successful male with a full head of brown hair & green eyes. Some of my interests are music, the arts, dining, films, intellectual conversation, science, philosophy, cycling, & travelling. I'm a condescender smoker & casual drinker. I'd love to meet an attractive lady over 24 yrs. old, with similar interests. **Box 5837.**

I'm a 28 yr. old, 6'1" tall, thin to average build, attractive, university educated, fit male with a friendly smile & gorgeous, crystal blue eyes. I have strong interests in the arts, philosophy, & psychology. I like racquet sports, pool, movies, & more. I'm looking for a non-smoking woman with no dependents & a positive, fun-loving outlook, confidence without conceit, & down-to-earth, non-materialistic values. **Box 6624.**

This is Allan. I'm a 36 yr. old, 5'10" tall, 180 lb., attractive male with short, brown hair & brown eyes. I enjoy movies, pool, bowling, cards, & spending time with friends. I'm looking for a 29-38 yr. old, attractive, slim to medium built, honest, intelligent, warm-hearted female with a good sense of humour. You should be caring, sincere, affectionate, & goal oriented. If you think we might have something in common, box me. **Box 6131.**

I'm a 42 yr. old, 5'10" tall, 177 lb., employed, youthful male with chestnut hair & green eyes. I enjoy movies, rock & roll, dancing, & more. I'm a social drinker & smoker. I'm in search of a witty, wacky woman to share life's little quirks. You should be 35-45 yrs. old, creative, intelligent, employed, slim, & firm. If you're interested, get back to me. **Box 4272.**

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